

# THE ILLUSTRATED LONDON NEWS.



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# PHOTOGRAPHY BEATS TIME

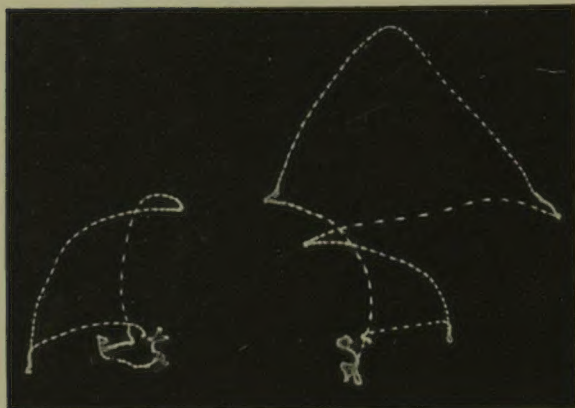
HERE is a photograph which has captured — in mid air — something of the grace, beauty and colour of the ballet. It is well worth a leisurely look, because it is something you could never see in actual life for more than a split second. Photography can make time stand still or it can stretch a second's happenings into minutes on the slow-motion screen or even turn time backwards. But what is more important to all of us now — it can save precious time and improve industrial output.

Here below, for instance, is a motion-study photograph of a girl at work in an office. You can't see the girl but you can see the path traced out by her hands and determine the exact time taken for each movement. By pointing the way to more efficient methods, such photographs are stepping up Britain's productivity and making easier work of it too.

Today more and more 'Kodak' materials and equipment are going into factories, offices and laboratories for work like this — work which is vitally important to all of us.



*Photograph on 'Ektachrome' — a Kodak colour film.*



*Photograph by the Anne Shaw Organisation — motion study specialists.*

## ← HOW IT SAVES TIME

An ingenious method was used to take this motion-study photograph of the setting up of a portable duplicator. Small electric bulbs were attached to the girl's hands and the lights were made to pulse so that the movement of her hands traced out a dotted path on the photographic plate. From the known time-interval between the pulses of light it was possible to tell the time taken for each part of the movement.

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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JANUARY 14, 1950.



UP TO THE GORNERGRAT BY LUXURY SKI-LIFT BEFORE MAKING THE DESCENT TO ZERMATT ON SKIS:  
WINTER SPORTERS IN SWITZERLAND, THE LAND OF SNOW AND SUNSHINE.

Reports from Switzerland give the news that up to the time of writing the weather has been the best for years, with plenty of snow, frost and invigorating sunshine; and British winter sportsmen and sportswomen who are already in the land of sunshine are enjoying excellent skiing conditions and storing up energy and good health before returning to the winter world at home. Our photograph illustrates

two skiers making the journey up to the Gornergrat (altitude, 10,340 ft.) before the glorious run down on skis to Zermatt. They are most comfortably ensconced in the luxury chair-lift, a very different affair from the old-fashioned hoist which pulls skiers along as they lean against a kind of wooden T-shaped frame. A number of important sporting fixtures have been announced for the season in Switzerland.





By ARTHUR BRYANT.

WHETHER the new half-century began the other day or whether it does not begin till Jan. 1, 1951, is a problem which can be left to mathematicians and astronomers. There is no doubt that the average man will believe that it ends on January 1, 2000, just as he believed that its predecessor began on January 1, 1900. It is probably, therefore, a waste of time for learned gentlemen to try to persuade him of anything else. Nor does it seem to me to matter much. The Press, at any rate, is celebrating the half-century this year with a wealth of articles, features, flash-backs and time-quizzes. I was honoured by being invited to contribute to several such, but as a man cannot attend more than one party at the same moment, I was forced to refuse most of them. One which gave me particular delight was a request to nominate the ten or twelve—I have forgotten which—men or women who have most affected the lives of the British people in the past half-century. This is the kind of parlour game which would keep any game-loving man up all night and make him forget all other tasks and obligations. And though the occasion is now past, I cannot resist the temptation of playing it. One man's guess is as good as another's, and perhaps some of the readers of this page, many of whom live in remote and lonely places where parlour games may be welcome, may care to play it on their own.

First, we had better lay down some rules. It is arguable that the life of the British people in the twentieth century, so far as it has been affected by any single man or woman, has been more influenced by those who lived out their lives before the century began than by those who lived during it. Karl Marx and Bismarck, for instance, are two obvious examples of this; so, I think, is Florence Nightingale, the fountain-head of modern nursing and hospital management. And one might easily go farther afield and instance Jeremy Bentham or James Watt or Nelson or John Hampden or Caxton, or even William the Conqueror or St. Augustine. I feel, therefore, it might be wiser to limit the choice to those who at any rate have lived part of their lives in the twentieth century: otherwise the range of speculative selection becomes too great. Entrants need not, of course, be British, nor need their affect on us have been beneficial. Hitler, for instance, is an obvious choice, for there can be few Britons living whose lives have not been turned inside out as a result of his troublesome existence. Though even he, it seems, is not immune from the law of oblivion that mercifully operates in the case of all human-kind, however famous or notorious. There are some who have already forgotten that the original of "It's that man again" was not the late Tommy Handley.

So let us limit our fancies with a self-denying ordinance. But as the game, like all games, should be played with full rigour, I will commence by naming a Titan who lived little more than a year of his life in the present century. This was Cecil Rhodes, who

died in 1902 at the early age of forty-nine. Were he still living, as he might be, he would be only three years older than George Bernard Shaw. I name him because it seems to me that he has had more to do with the form that the British Commonwealth of Nations has taken in the last fifty years than any man who has lived into our century. At the time of his death he was partially discredited; the Jameson Raid, for which he was greatly, though not wholly, to blame, had prevented, apparently for ever, that voluntary union of Briton and Boer in a single self-governing South African nation, free alike from petty racial jealousies and the bureaucratic trammels of Whitehall, which was his ideal. The bitter feelings acerbated by the Boer War—with which, however, Rhodes seemed strangely unconcerned, busying himself after the relief of Kimberley with thoughts of an Anglo-Dutch brotherhood fantastically remote from the passions of the hour—had apparently divided white South Africa into two nations, one or other of

#### A NATIONAL ART-COLLECTIONS FUND PURCHASE.



PRESENTED TO THE LEAMINGTON SPA ART GALLERY: "THE PRODIGAL SON WITH THE SWINE"; BY ABRAHAM BLOEMART (1564-1651).

The fine painting by Abraham Bloemart which we illustrate has been purchased from the Cook collection by the National Art-Collections Fund for presentation to the Leamington Spa Art Gallery, where it has been exhibited on loan for some time. Abraham Bloemart, a Dutch painter, was born at Gorcum. He studied with Gerrit Splinter, and Joos de Beer at Utrecht, and after 1580 with Jean Bassot and Maitre Herry in Paris and with Hieronymus Francken. After 1591 he lived at Amsterdam, and from 1593 at Utrecht. His three sons, Hendrick, Cornelis and Adriaan, and also Cornelis van Peelenburgh, Jacob Gerrits Cuyper and the Honthorst brothers were his pupils. He painted portraits, landscapes, and historical and social subjects, and also produced excellent woodcuts. The painting of "The Prodigal Son with the Swine" was formerly in the Gillett collection, and was acquired for the Cook collection in 1872 at the Gillett sale.

them *Uitlanders*, for ever. Yet within a few years of his death, in the magnanimous settlement of South Africa's future negotiated by Campbell Bannerman, Rhodes's dream began to become a reality. His Boer successor, Smuts, has since made it so. And in the development of the rest of the old Empire, Rhodes's far-sighted ideas have prevailed: ideas far removed from race prejudice or jingoism, yet based on beliefs which are the main contribution of the Anglo-Saxon polity to human evolution: that respect for the opinions of others which we call liberty, equal justice, and the settlement of differences by peaceful instead of violent means. Rhodes's will, or, rather, succession of wills, all dominated by the same vision and belief, and the Rhodes Trust which gave it effect, is a microcosm of the Commonwealth of Nations and its close alliance with the United States. A realist with a poet's quickness, Rhodes was able better than any man of his time to predict the practical course of the future. So I put him first, as chronologically he is, on my list of men who have influenced the course of British history in the past half-century, adding—since this, I think, ought to be added to each choice—my reason in a single sentence for preferring him, "because he left a vision of a Commonwealth of Nations, founded on the British way of life, that has become a reality."

My second choice, chronologically, and I think, too, in more than chronology, is David Lloyd George, "for laying the foundations of the Welfare State"—for good or bad, the achievement that has most affected the life of the ordinary Englishman, Scotsman, Northern Irishman and Welshman in the past half-century. To this, incidentally, has to be added Lloyd George's incalculable service in galvanising the national organisation for victory in 1917 and 1918, and his part in the Irish Treaty. After him I should choose the Wright Brothers for having ended—at the moment it would appear, though perhaps deceptively, for ever—our age-long immunity from foreign attack and invasion. The effects of this have been writ large and disastrously on our lives beyond all disputing. Next, I should say, come Keir Hardy or Ramsay MacDonald for making the Labour Party a major power in our Parliamentary life, or, alternatively—and their achievements amount to much the same thing—Sidney Webb for the triumphant success of

the Fabian policy. Next, Lenin, because he challenged, and fundamentally, our faith and way of life: a challenge we have still to answer. After him, in order of time, either King George V, (who cannot be separated from his great Queen) or Stanley Baldwin, for keeping us in vital matters one nation instead of two during the confused, disruptive years between the wars. Hitler because he blitzed and beggared us; Lord Trenchard because he fashioned the force that halted him and saved us from invasion; Churchill because he made victory our war aim and, by doing so, turned what seemed certain defeat into victory: these three automatically demand inclusion in our list. That

makes, according to our final choice of alternatives, nine. I think we might add Stalin—though his full effect on the British people may have still to be felt in the coming half-century—because at a crucial moment he has kept us on our guard. There are also, as possibilities, Gandhi, because he unbalanced the Orient by withdrawing India's valiant Army from its century-old task of helping to preserve global peace—a fact, whatever its impact on India, which may have immeasurable consequences on the British people, and one which that remarkable statesman, Pandit Nehru, may in the coming half-century do something to redress; Franklin Roosevelt because he stood our friend in adversity; Maynard Keynes because he has left us a key by which we may one day master our economic destiny. There are also the great soldiers and sailors who turned defeat into victory: Montgomery of Alamein, Alanbrooke, Andrew Cunningham, Wavell, Alexander, Slim. I have said nothing about the men of science because, momentous though their discoveries are, both in the realms of destruction and creation, these probably tend mainly to cancel one another out. This, I suspect, even applies to the relief of pain, human beings being so constituted that, relieved of one form of pain or anxiety, they almost invariably are found to suffer from another.





WITH THE HUGE PYRAMID OF THE MATTERHORN TOWERING IN THE BACKGROUND: A PARTY OF BRITISH SKIERS ON THE GORNIERGRAT, A ROCKY RIDGE RISING TO THE SOUTH-EAST FROM THE PLATEAU OF THE RIFFELBERG, BEFORE THE RUN-DOWN TO ZERMATT.



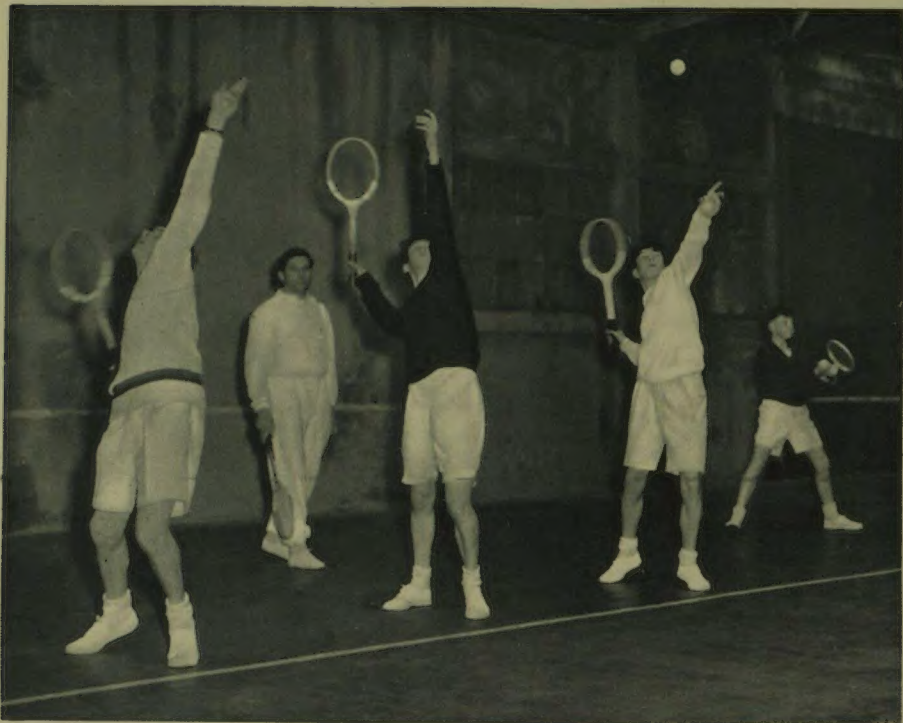
ALFRESCO LUNCH AT THE HUT RESTAURANT ON THE HORNBERG, ABOVE GSTAAD, IN THE BRILLIANT SUNSHINE OF SWISS MOUNTAINS: A PARTY OF SKIERS ENJOYING GOOD FOOD AMID SOME OF THE MOST GLORIOUS MOUNTAIN SCENERY IN EUROPE.

#### SUNSHINE AND SPORT AMID LANDSCAPES OF SURPASSING BEAUTY: ASPECTS OF THE IDEAL WINTER HOLIDAY IN SWITZERLAND.

Our photographs illustrate aspects of the ideal winter holiday, a trip to Switzerland, to one of the famous winter-sports resorts, where ski-ing, tobogganing and skating can be enjoyed under perfect conditions, amid glorious scenery. The Gorniergrat, a rocky ridge rising to the south-east from the plateau of the Riffelberg, can be reached from Zermatt (as illustrated on our front page) by chair-ski lift, as a preliminary to the run-down. Zermatt (altitude 5300 ft.) lies in a valley encircled by peaks and glaciers and commanded on the south-west

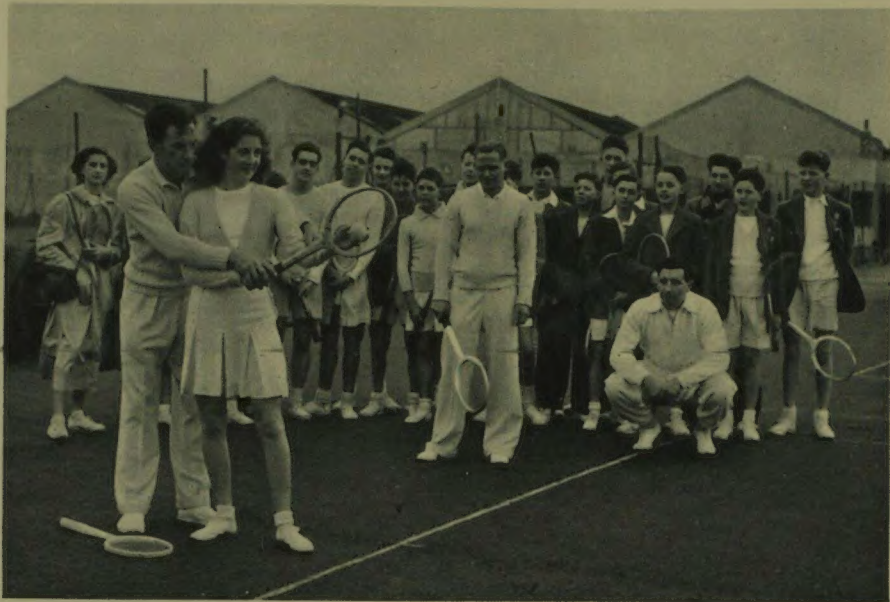
by the great Matterhorn (Mont Cervin; 14,780 ft.), while Monte Rosa also lies close to it. Gstaad (altitude 3460 ft.) is another first-class winter-sports centre, upon the right bank of the Saane (Sarine). It boasts numerous ski-lifts in its immediate surroundings and from the Hornberg, where our photograph shows skiers enjoying one of the many Swiss pleasures—an excellent meal out of doors in brilliant sunshine with a mountain panorama spread out before their eyes—is a centre for many ski-runs.



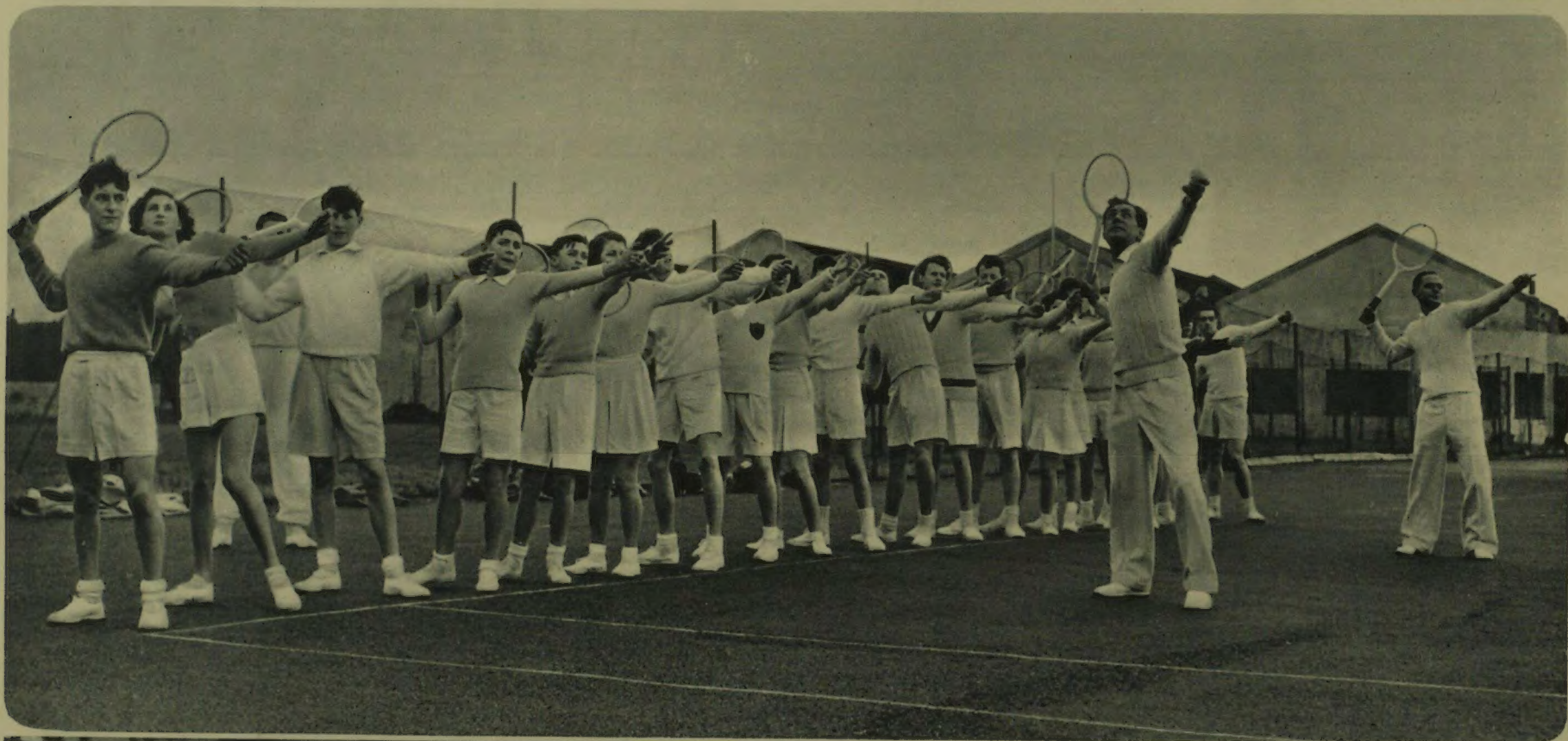


HARD AT WORK DURING A WEEK'S INTENSIVE TRAINING: PUPILS AT THE LAWN TENNIS ASSOCIATION SCHOOL PRACTISING IN THE GYMNASIUM COURTS.

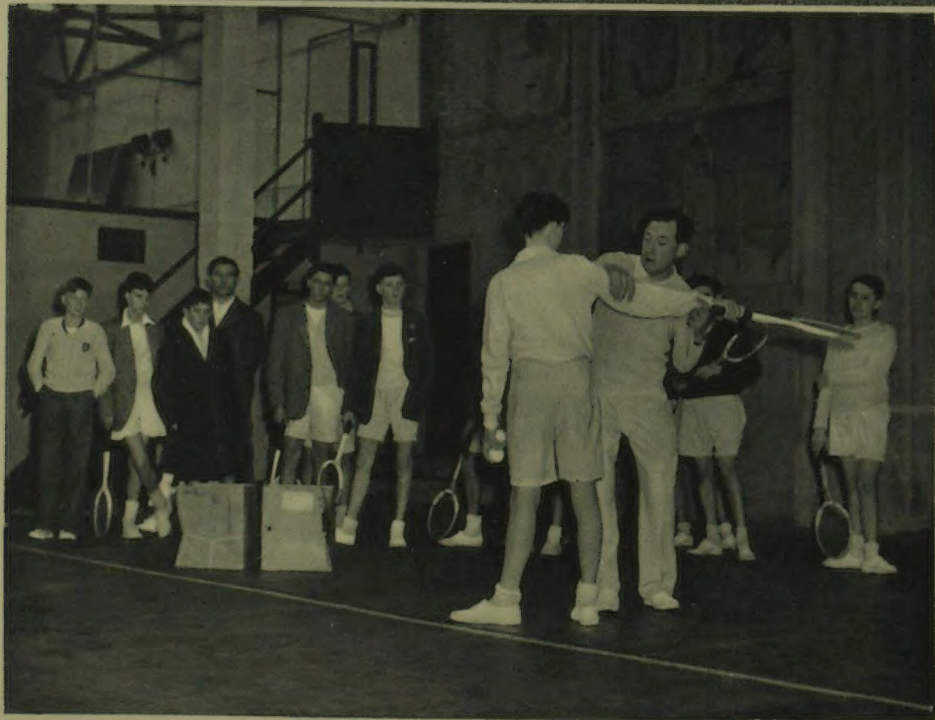
## HOW TO PLAY TENNIS: EXPERT TUITION FOR POTENTIAL BRITISH CHAMPIONSHIP PLAYERS.



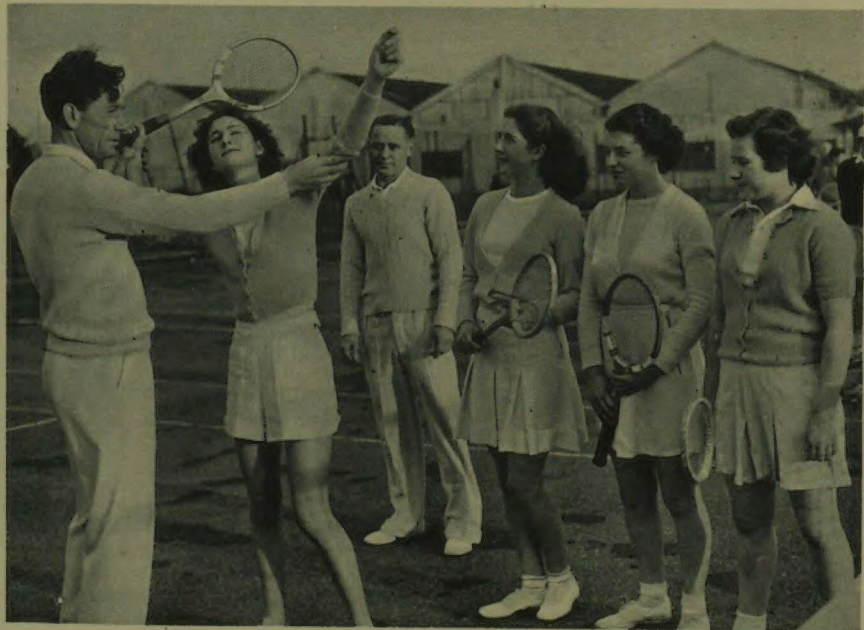
WHERE PROMISING YOUNG TENNIS PLAYERS ARE COACHED: THE L.T.A. SCHOOL AT SOUTHDEAN CLUB, MIDDLETON-ON-SEA, SHOWING DAN MASKELL INSTRUCTING ONE OF THE PUPILS.



DEMONSTRATING THE CORRECT SERVICE DELIVERY: DAN MASKELL INSTRUCTING A GROUP OF BOYS AND GIRLS AT MIDDLETON, NEAR BOGNOR REGIS. THOSE CONSIDERED CAPABLE OF REACHING INTERNATIONAL CLASS WILL RECEIVE FURTHER COACHING.



SHOWING ONE OF THE YOUNG PUPILS THE CORRECT ARM POSITION FOR SERVING: DAN MASKELL WITH PUPILS AT THE TENNIS SCHOOL.



INSTRUCTING A YOUNG PUPIL IN THE ART OF HOLDING THE RACKET FOR VOLLEYING AT THE NET: DAN MASKELL WITH SOME POTENTIAL TENNIS CHAMPIONS.

At a time when we in Britain are anxious to regain our lost lawn tennis laurels, it is encouraging to learn that the Lawn Tennis Association has been giving a course of instruction to potential champions at the Southdean Club, near Bognor Regis. At this school some of our youngest and most promising tennis hopes, many aged between thirteen and sixteen years, have been receiving an intensive Christmas training course under the "headmastership" of David Jones, chairman of the Lawn Tennis Association Training Committee. His assistants were Dan Maskell and Fred Poulson, and

the physical training expert E. Jones. The pupils were called at 7.30 a.m., and did twenty minutes P.T. before breakfast. The day's curriculum included instruction in tennis strokes, practice, lectures, and films showing the great world players. Fred Perry, the British champion, has said that it is to the English tennis clubs that we must look for future champions, and has urged that everything possible should be done "in order to enable the younger generation to build up a tennis prowess that will carry the Union Jack to the championships of the world."



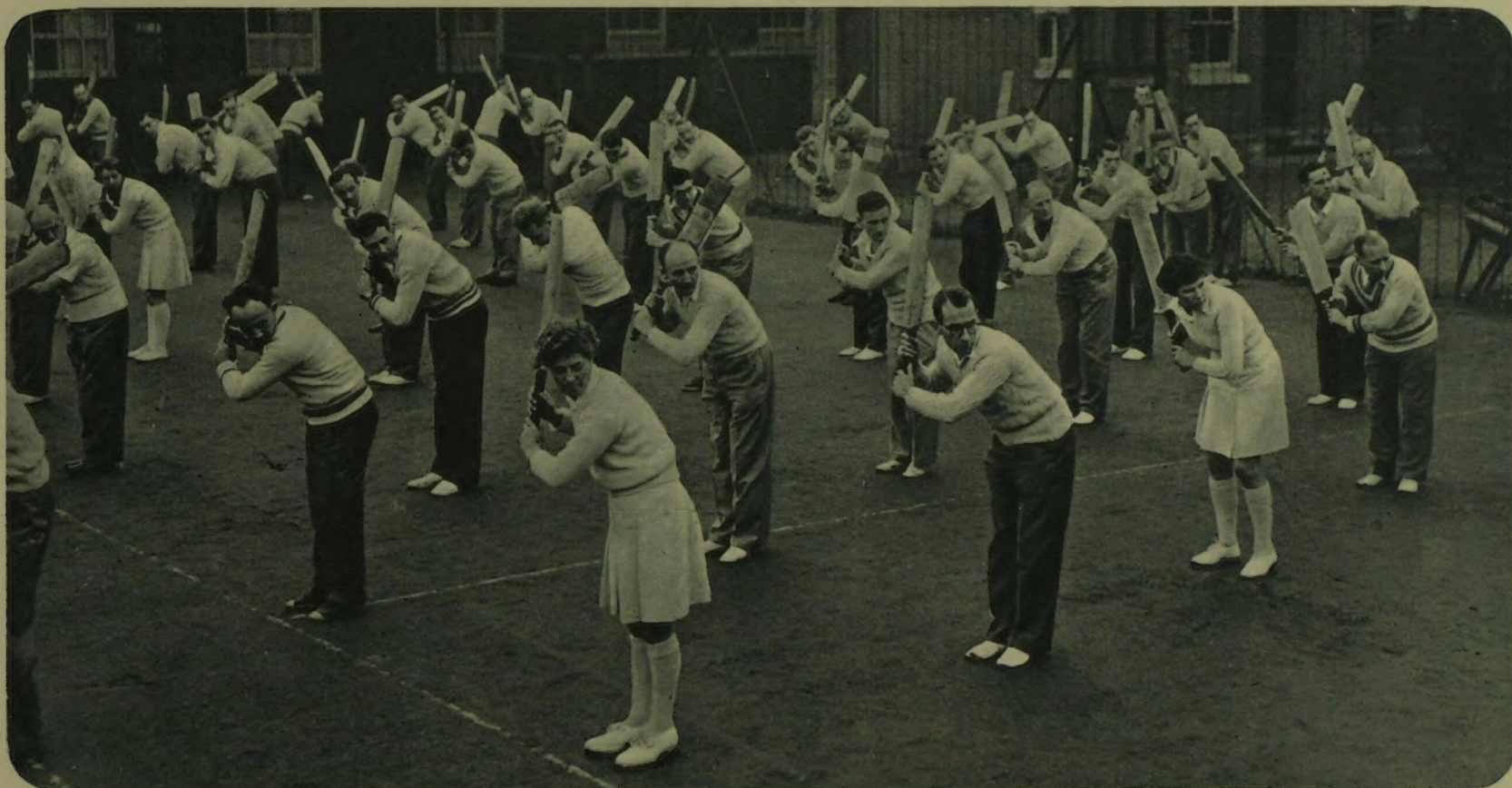
# HOW TO TEACH CRICKET: AN ESSEX SCHEME FOR COACHING THE COACHES.



AN ESSEX COUNTY CRICKET CLUB SCHEME TO IMPROVE THE STANDARD OF CRICKET INSTRUCTION: D. R. WILCOX (CAMBRIDGE AND ESSEX) LECTURING ON BATTING.



MATTERS OF DETAIL CAN BE DEALT WITH AS INDOOR SUBJECTS; AND HERE TREVOR BAILEY DEMONSTRATES SHOULDER ACTION IN "FUNDAMENTAL PRINCIPLES OF BOWLING."



TO TEACH BATTING TO GROUPS OF PUPILS, THE INSTRUCTORS ATTENDING THE COURSE THEMSELVES RECEIVE MASS INSTRUCTION AND SO LEARN THE STRENGTH AND WEAKNESS OF THE METHOD.



ALTHOUGH MEN ARE IN THE MAJORITY, THERE ARE A NUMBER OF WOMEN WOULD-BE COACHES: AND HERE MR. BAILEY SHOWS MISS ROBINSON HOW TO MAKE A STROKE.



TREVOR BAILEY, THE CAMBRIDGE, ESSEX AND ENGLAND BOWLER, WHO IS THE SUPERVISOR OF THE NEW CRICKET COURSE, SHOWS THE CLASS HOW TO GRIP THE BALL FOR BOWLING.

Cricket-coaching is nothing new; but the scheme illustrated on this page and developed by the Essex County Cricket Club in conjunction with the Central Council of Physical Recreation, tackles the problem at an earlier stage, and is concerned with coaching the coaches. It is claimed to be the first residential training course for cricket coaches ever held in England, and opened on January 2 for three days at Alleyn Court Preparatory School for Boys, Westcliff-on-Sea. It was under the general supervision of Mr. Trevor Bailey, the famous Cambridge, Essex and England cricketer, who was also giving instruction. Other instructors included D. R. Wilcox—on batting;

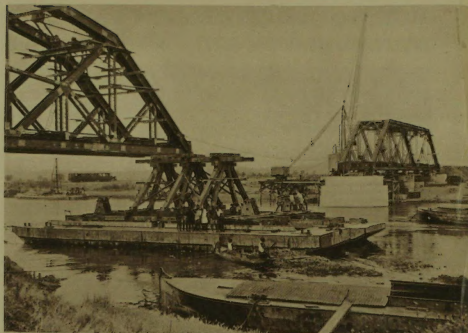
D. J. Insole—on fielding; Peter Smith—on spin bowling; H. P. Crabtree—on mass instruction; Herbert Strudwick—on wicket-keeping; and F. Chester—on umpiring. As can be seen from our pictures, the pupils—eighty all told, from the Eastern counties—mostly men, but including some women, were taught not so much how to play cricket, but how to teach others to play cricket; and especially the art of instructing a group in the fundamentals of the game—which seems the right way to improve the country's standards on a long-term basis. It is hoped to repeat the course, as the idea proved popular and far more applied for it than could be accepted.



## RENEWING NYASALAND'S RAIL LINK WITH THE SEA : BRIDGE-BUILDING OVER THE SHIRE RIVER.



THE BRIDGING OF THE SHIRE RIVER: A VIEW OF THE CENTRE SPAN ABOUT TO BE RAISED BY HYDRAULIC JACKS AND THEN LOWERED ON TO THE PONTOONS.



WARPING THE PONTOONS, WHICH CAN TAKE A WEIGHT OF OVER 300 TONS, UNDER THE RAISED END OF THE CENTRE SPAN: SHOWING (IN BACKGROUND) ONE MAIN PIER.



APPROACHING THE MAIN PIER, WHERE IT WILL BE JOINED TO AND WEIGHING 320 TONS, FLOATING ON ITS SUPPORTING PONTOONS ACROSS THE SWIFT-FLOWING SHIRE RIVER.



THE CENTRE SPAN RESTING ON THE PONTOONS, WHICH ARE ABOUT TO BE HAULED ACROSS THE RIVER, WHILE THE SHORE END IS SUPPORTED BY TWIN BOGIES RUNNING ON RAILS.



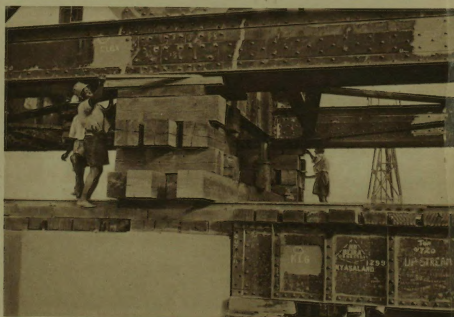
OBTAINING A RECORD OF THE CROWD OF AFRICANS ON THE SOUTH BANK: THE GENERAL MANAGER OF NYASALAND RAILWAYS, MR. H. W. STEVENS, TAKING A PHOTOGRAPH.



IN POSITION ON ITS PIER: THE SHOREWARD END OF THE CENTRE SPAN; SHOWING THE BOGIES ON WHICH IT MOVED, BEFORE THEIR REMOVAL.

THE new bridge of the Nyasaland Railways spanning the Shire River at Chiromo is nearing completion, and is expected to be open to rail traffic by the end of this month. It stands at Chiromo, in the southern tip of Nyasaland, seventy miles up the line from the longest railway bridge in the world, the Lower Zambesi Bridge, 3451 ft. long. Alongside of it can be seen the remains of the old bridge, which was destroyed by floods and the pressure of masses of sudd brought down by the river in March, 1948. The destruction of this vital link with the East coast was a serious threat to the import and export traffic of Nyasaland, and by June 1948 the advanced party of the bridge-building contractors was at the site. In the meantime, a train-ferry had been established across the river, which has moved 3453 wagons and 72,120 tons of goods over the Shire River into Nyasaland, and 3400 wagons and

MOVING SLOWLY ACROSS RIVER TO JOIN THE SIDE SPAN: THE CENTRE SPAN, DWARFING THE ENGINEER DIRECTING OPERATIONS FROM THE TOP GIRDERS, BEING DRAWN INTO POSITION.



REMOVING THE SUPPORTING BAULKS OF TIMBER WHILE THE WEIGHT OF THE CENTRE SPAN IS TAKEN UP BY HYDRAULIC JACKS.

28,561 tons of goods from Nyasaland during the past nine months of its operation. The new bridge was built at Darlington, and was dismantled and shipped to Beira in June, 1949. It was then brought by rail to the site at Chiromo and re-erected, and, on November 7, the great 320-ton centre span was floated across the swift-flowing and sudd-laden main stream to join the side span already built on the south bank.

THE SIDE SPAN: THE GREAT CENTRE SPAN, 268 FT. LONG, PONTOONS ACROSS THE SWIFT-FLOWING SHIRE RIVER.



ENGINEERS EXAMINING THE JUNCTION BEFORE TAKING THE WEIGHT FROM THE PONTOON STAGING OR TO HYDRAULIC JACKS PRIOR TO LOWERING THE SPAN.

The launching of the great steel span was a major engineering work in itself, and one at which crowds of Europeans, Indians and Africans, gathered at that out-of-the-way spot, marvelled. Smoothly the pontoons carrying the end of the span were warped across the river, guided by an engineer standing on the top boom and dwarfed by the immensity of the span. The shore-end rested on bogies which ran on rails to the

COMPLETING NYASALAND'S RAIL LINK WITH THE SEA: THE CENTRE SPAN IN POSITION; SHOWING (LEFT) USE OF THE STEEL-WHEEL-STEAKERS WHICH MAINTAINED THE TRAIN-FERRY SERVICE.



THE END OF THE OPERATION: THE CENTRE SPAN SAFELY IN POSITION, WHILE AFRICANS BEGIN THE NEGLECTED TASKS OF WASHING AND WATER-CARRYING.

shoreward pier. In just over half an hour the spans were joined, and as the two were brought together on a pier on the far side of the river, a lessening of tension in the crowd of sightseers was apparent. The Africans in nearby villages had a special interest in this engineering feat, as early in 1949 they had suffered from drought, and the old men declared that the Europeans had shut off the rain to enable them to build the bridge (there was a drought in 1921-22 when the original bridge was being built), and therefore there would be no normal rains until the river was spanned. Those who scoffed at the old men for believing that building a bridge could have anything to do with the weather were in turn laughed at when shortly after the two spans had been joined together a heavy rain drenched everyone, marking the beginning of the 1949-50 wet season.

## HOW A RIVER IS SPANNED: AN ENGINEERING FEAT OF FLOATING 320 TONS OF STEEL OVER THE WATER.



THE Far East enters the year 1950 still in the turmoil created by the Second World War. In certain directions there has been, it is true, a measure of improvement. The Republic of the United States of Indonesia has been proclaimed in apparent amity between it and the Netherlands. In French Indo-China the situation is slightly more promising than it was a year ago. Japan has made a little orderly progress towards normality under American control. The Colombo Conference may be taken as a good sign. The debit side, however, is a heavy one. China has seen the virtual extinction of its former Government, with the loss of Cheng-tu and the departure of the remnant of the Kuomintang power to Formosa, while its Communist successor has not yet succeeded in setting its house in order. The painful hostility between India and Pakistan persists; indeed, it has probably become more bitter than ever. There is at the moment no sign of better things in Kashmir, which furnishes, on the surface at least, the chief difference between the two countries. Seldom can Asia have filled a larger proportion of the space of the Press, the material being for the most part either melancholy or menacing. This morning I had a bundle of daily and weekly newspapers on my table, of all points of view and all dealing with some aspect of Asiatic affairs—some, like *The Economist*, with several, and the *Daily Worker* "leading" under the headline, "America's last-hour Bid to grab China Base."

Some of the strings, though not all, will be brought together at the Colombo Conference, which will have opened before this article appears. Presumably the whole question of Communism in Asia will be reviewed, since that is a matter which tends to unite peoples with divergent interests and on an unfriendly footing one with the other. There is still much to learn, not only about the power and appeal of Asiatic Communism, but also about its spirit, which has been interpreted by observers in strikingly different terms. Nor have those who agree that it is desirable it should be stopped any clear notion of how to set about the task. One aspect of the problem which seems clear is that in Asia Communism has hitherto acquired additional strength from its association with nationalism, and that the satisfaction of national aspirations—some of which have already been fulfilled—would deprive it of at least a certain measure of its attraction. Another fact not open to dispute is that it has exploited here, as elsewhere, hunger and misery. Communism is associated with a low standard of living, but it can hardly bring about in China a lower one than that which exists at present, so that those who have flocked into its ranks may be hoping for something a little better.

Representatives of India and Pakistan will be sitting at the same table. It is too soon to estimate whether there will be any improvement in the relations between these States, but great optimism is not justified. The terrible bloodshed which followed the hasty final settlement of British India was in any case fated to leave an unhappy legacy, but at the time it was not expected that at the opening of the year 1950 relations would be as bad as they are now. On both sides the other country has been described by men with official authority and responsibility as "an unfriendly nation." This is indeed deplorable, but though there are various causes of friction, there is one more serious for the time being than all the others combined, and if it could be removed the way might be prepared for easier relations. I allude to the state of affairs in Kashmir. This issue looks as far as ever from a settlement. Active warfare has, indeed, stopped, but all that has so far been achieved by mediation is a "stand-still" agreement, a temporary truce which does not touch the basis of the conflict, and which might suddenly be brought to an end.

Each side has forces in Kashmir, though those of India are regular, and those of Pakistan the so-called "Azad Army," largely officered by men who served in the old Army of British India. The dividing-line of the "stand-still" is marked for a long distance by the Indus. India and Pakistan have both claimed up to now that the first move towards a settlement should be the withdrawal of the other's troops. It does not seem a long step from that to agree to a simultaneous withdrawal, but there have been no signs of such a compromise. It must be added that the communications are very much better from the point of view of Pakistan than from that of India. The spiritual dividing-line is mainly religious, but not exactly

## A WINDOW ON THE WORLD. A NEW YEAR IN THE FAR EAST.

By CYRIL FALLS,

Chichele Professor of the History of War, Oxford.

so. The only remedy is partition, but this will not be effected easily or without stiff bargaining. The danger is that before agreement can be reached there may be an explosion which will undo the work already accomplished by the mediators and spoil their prospects of success in the greater venture before them, the attainment of a final satisfactory settlement. This would be not merely a tragedy for the peoples directly concerned, but also an encouragement to the intervention of Communism.

The Far Eastern news which has been most prominent in the headlines at the opening of the New Year is that about Formosa, where the Chinese Government is now established. It has ample forces with which to defend the island, because it is still superior in strength to the Communists on the sea and in the air. They have no prospect of capturing Formosa by force of arms; but it is as well

support the Government of Formosa if this is considered to be worth while. Whatever the reasons which have led to this step, it cannot have been taken with any expectation of an early revival of the fortunes of Chiang Kai-shek on the mainland. Whether it has any connection with Hong Kong, with French Indo-China, or in the formation of a *cordon sanitaire* for Japan, time will show, but at present I am unable to fathom its meaning. The original American policy in China suffered a heavy rebuff, the worst the United States has had to endure since the war. It will be interesting to see where the present experiment leads. Meanwhile the Pacific Fleet has been reinforced by a 27,000-ton aircraft-carrier and four destroyers.

On December 27, when the Republic of the United States of Indonesia came into being, over three centuries of Dutch rule ended. The Dutch have made the best of the business

and little has been heard of the voices of the objectors, though these exist in large numbers. Their outside critics include a great many Frenchmen, who feel that Dutch policy has handicapped them in their efforts to reach in Indo-China a settlement of a rather different kind with a more important rôle for France than the Netherlands have retained in Indonesia. In the latter, the new Republic has indeed taken on a difficult task in accepting rule over peoples of different races and languages, with little in the way of affinities, and it would not be surprising if there were to be confusion in the islands for years to come. The settlement cannot be without its effect upon our own problem in Malaya, but it is in Indo-China that it will first be felt. Already a section of French opinion has concluded that the French experiment through the medium of the former Emperor has failed. It seems too soon to reach such a view, but it is clear that if it is to succeed the French and their friends in the country still have a hard road in front of them.

Economic health may be the first need in Asia at present, but not far below it comes the need for greater sympathy and understanding. This applies not only to the relations between the Asiatic peoples, but also to those between these peoples and European nations who continue to play a part in Asia. Even among the Eastern leaders who co-operated most closely with the Japanese during the war there are no good words now for militant Japan; but it was none the less Japan which set the Asiatic countries which she invaded and governed upon their present courses, and which created the spirit of ardent nationalism and "anti-colonialism" now so prominent. This has led in Burma and Indonesia to the jumping of stages of natural development, and in Burma the results have so far been disastrous. In Malaya the constitutional experiments, doubtful as many people held them to be, came from our side, and the same is true of Sarawak. Up to the present we do not appear to have lost the sympathies of the Malays in Malaya, but we have not made satisfactory progress in the pacification of the country or in eliminating Chinese Communist banditry. Once more, improvement is likely to be slow and there remains a danger of further shocks in store.

Where we have perhaps been weakest and where the French in happier days used to be strongest is in the field of culture. A common interest in the history and art of a European and an Asiatic nation by the scholars and students of both may have a practical value, apart from its contribution to scholarship and aesthetics. We have recognised this more fully as regards Europe than as regards the Far East. In the latter, cultural relations used to be largely in private hands, but to-day there is nobody left on our side with the resources to enter into them. The State which strips its wealthier citizens almost to the bone by taxation must either do the work which they used to do itself—and spend the money they used to spend—or see that work left undone. Asia must work out her own destinies, but in one form or another Europe has still a contribution to make to them. It is not to be expected that the new Asia will be born without the pangs of labour, or that they will be quickly over.



THE CHINESE NATIONALIST GOVERNMENT'S STRONGHOLD OFF THE MAINLAND: THE ISLAND OF FORMOSA, WHICH EX-PRESIDENT HOOVER WISHES THE U.S. TO DEFEND AS A "WALL AGAINST COMMUNISM IN THE PACIFIC," AND WHICH PRESIDENT TRUMAN HAS DECLINED TO ASSIST WITH MILITARY AID.

In the article on this page Captain Falls discusses the situation in the Far East, and notably the vexed question of Formosa, which the U.S. Republicans consider should be defended by U.S. military forces, if necessary, from Communist invasion of the mainland. On January 3 the U.S. State Department announced that the Chinese Nationalist Government had formally requested United States' military and economic assistance, and on January 5 President Truman declared at a Press Conference that the United States would not provide military aid or advice to the Chinese forces on Formosa, nor "pursue a course which will lead to involvement in the civil conflict in China." He declared: "The United States has no predatory designs on Formosa, or any other Chinese territory . . . nor does it have any intention of utilising its armed forces to interfere in the present situation."

to recall that they have in the past been aided by an intangible moral ally, and that crews of ships and aircraft have gone over to them from the side of the Government without any physical compulsion. Now it has been stated that the United States intends to send observers to Formosa, though not a full-fledged mission, as was at first surmised. There have also been reports, with certain evidence to support them, that General MacArthur has demanded a new policy with regard to the Chinese Government and that his advice is being followed. A short while back the Joint Chiefs of Staff did not apparently consider that, from the strategic point of view, Formosa possessed any particular interest for the United States. Now it is said that they have sent war material there. And observers, even if not amounting officially to a mission, may exert a powerful influence.

When the Communist flood poured down to the Yangtze, the United States had to decide whether or not to continue the military aid which had been given to the Chinese Government. The decision was taken quickly and was



# FORMOSA: THE NATIONALISTS' STRONGHOLD: A COMMUNIST OBJECTIVE, AND A CRUX OF U.S. POLICY.



(ABOVE.) WATCHING A CHINESE BOY TRAINING AS AN ARTILLERY OBSERVER: MR. W. F. KNOWLAND, A U.S. REPUBLICAN SENATOR (CENTRE) WITH (LEFT) GENERAL SUN LI-JEN.



CHINESE NATIONALIST TROOPS ON RANGE-PRACTICE WITH LIGHT MACHINE-GUNS IN FORMOSA, WATCHED BY SENATOR KNOWLAND (LEFT). AMMUNITION SHORTAGE HAS LIMITED EACH MAN'S TRAINING TO SEVENTEEN ROUNDS.

FORMOSA (or Taiwan), the large island which lies about 100 miles off the China coast, over against the port of Amoy, is now the focus of world interest. It is the centre of the remnants of the Chinese Nationalist Government and, with Hainan (another large island, not far from Indo-China), the last remaining territory securely held by its forces. The Chinese Communists in a New Year message to their Army, have set out as objectives for the year the liberation of Formosa, Hainan and Tibet, and the prevention of the "forces of American imperialism having a single strong-point on our territory." In the United States the Republican Party, in especial, are pressing for the continued recognition of the Nationalist Government and the naval protection, if necessary, of Formosa, the Pescadores Islands and, perhaps, Hainan. The leading figures in this demand are Senator Taft, ex-President Hoover and Senator Knowland, who recently visited Formosa, and whose report has perhaps crystallised the Republican attitude. Captain Falls discusses the Formosa situation, as a facet of the Asian situation generally, in his article on the facing page.

(RIGHT.) BATTLE INOCULATION IN FORMOSA: CHINESE NATIONALIST TROOPS LEARNING TO ADVANCE UNDER OVER-HEAD FIRE FROM THE MEDIUM MACHINE-GUN IN THE FOREGROUND.



THE MILITARY METHODS AND MATERIAL OF THE WEST IN THE FAR EAST: CHINESE NATIONALIST TROOPS GOING OVER AN ASSAULT COURSE IN FORMOSA, WITH A JEEP STANDING IN THE BACKGROUND.



THE U.S. SENATOR, WHOSE REPORT ON FORMOSA STARTED A HOT DEBATE IN AMERICA: SENATOR KNOWLAND (LEFT).



AS the New Year opens, one of the most important world issues seems to be as far as ever from a settlement, namely, the state of affairs in Kashmir—one of the most serious causes of the unhappily strained relations between two members of the Commonwealth, the Dominion of

(Continued below.)

(LEFT.) COMMANDER-IN-CHIEF OF THE "PEACE BRIGADES": GULAM MOHAMMAD HAMDANI, LEADER OF THE KASHMIRI "HOME GUARD" (RIGHT.)

ORGANISED TO RESIST THE AZAD KASHMIRIS: A SECTION OF THE KASHMIR "HOME GUARD"—WOMEN VOLUNTEERS BEING TRAINED IN THE USE OF FIREARMS.

IN TRAINING AT A CAMP IN KASHMIR: RECRUITS TO THE "PEACE BRIGADES" WHICH, IT IS CLAIMED BY INDIA, ARE FOR LOCAL PROTECTION ONLY.

(RIGHT.) TRAINING CHILDREN TO PROTECT KASHMIR: YOUNG RECRUITS OF "PEACE BRIGADES" BEING TAUGHT TO DRILL AND HANDLE FIREARMS.



(ABOVE.) ADDRESSING A PRAYER MEETING IN GANDHI PARK: SHEIK AHMADULLAH, LEADER OF THE KASHMIRI GOVERNMENT AND ADMINISTRATOR OF THE AREA WHICH IS NOW OCCUPIED BY INDIA.



IN THE HEART OF SRINAGAR, CAPITAL OF KASHMIR: A SCENE ON THE RIVER JHELUM, WHICH WINDS THROUGH THE CITY AND IS CROSSED BY SEVEN WOODEN BRIDGES. NO TWO



RIVER JHELUM, WHICH WINDS THROUGH THE CITY AND IS CROSSED BY SEVEN WOODEN BRIDGES. NO TWO



(ABOVE.) ADDRESSING A MEETING OF AZAD KASHMIRI REFUGEES AT ALL BEE: MR. LIAQUAT ALI KHAN, THE PRIME MINISTER OF PAKISTAN, WHO WANTS A FREE PLEDISCITE TO DETERMINE THE FUTURE OF KASHMIR.



ADDRESSING THE PAKISTAN TROOPS IN THE AZAD KASHMIR TERRITORY: MR. LIAQUAT ALI KHAN DURING HIS TOUR OF KASHMIR LAST AUTUMN.



TYPICAL OF THE MEN WHO ARE PREPARED TO ENFORCE PAKISTAN'S RIGHTS IN KASHMIR: MAHJIDS WHO ARE SERVING WITH THE AZAD KASHMIR FORCES.



PREPARING TO MEET ANY EVENTUALITY: MEN OF THE AZAD KASHMIR FORCES DURING MANOEUVRES IN BEAUTIFUL KASHMIR, NOW A DANGER-SPOT.



HELD IN THE OPEN AIR, WITH MANY MEMBERS SQUATTING ON THE GROUND: A MEETING OF THE INDIAN NATIONAL ASSEMBLY IN SRINAGAR.

(Continued.) Pakistan and India, which is due to become a Republic on January 26. Under the present "stand-still" agreement it is true that active warfare has ceased in Kashmir, one of the most beautiful countries in the world, but the prospects of a settlement seem remote, and, as Professor Falls points out in his article in this issue, "the danger is that before agreement can be reached there may be an explosion which will undo the work already accomplished by the mediators and spoil their prospects of success in the greater venture before them, the attainment of a final satisfactory settlement." The United Nations Commission

(Continued above, right.)

(Continued.) But great obstacles still stand in the way of the proposed plebiscite, the chief being the disarming of Azad and "Peace Brigade" forces and the withdrawal of Indian and Pakistan troops. Pakistan accepted the proposal that Admiral Nimitz should arbitrate in the dispute over the settlement of the peace terms, but India did not. There is no doubt that some settlement of the Kashmir quarrel will have to be reached, as no Government of Pakistan could abandon Kashmir, where 77.1 per cent. of the population is Muslim. At present Kashmir remains a dangerous bone of contention.

KASHMIR—A BONE OF CONTENTION BETWEEN TWO MEMBERS OF THE COMMONWEALTH: SCENES IN A WORLD DANGER-SPOT WHERE INDIA AND PAKISTAN HAVE A "STAND-STILL" AGREEMENT.



# IN AN ENGLISH GARDEN.

## EVENING PRIMROSES.

By CLARENCE ELLIOTT.

THE *Enotheras*, or Evening Primroses, appear to be a fairly large and a strangely confused family. There are a hundred or more

species, but these include the closely-related *Godetias*, *Hartmannias* and *Sphaerostigmas*. In a moment of idle curiosity I have looked up the derivation of the

a hardy plant. But in any winter worthy of the name it invariably died unless dug up, potted and housed in a cold frame. It was a pretty thing, with trailing, sprawling, wiry stems, and big, pale, rose-pink blossoms. Had it been hardy, I would have treasured it. But it was not quite worth the winter fussments that it demanded, and so I let the frost have its way with it. It was the same with *Enothera mexicana* a charming dwarf, 2 or 3 ins. high, with quantities of little, very bright pink flowers.

It was easy to raise from seeds or cuttings, and just as easy to lose in a frost, and so I lost it, and at its loss did not even go into half-mourning. It was what I believe is known technically as "rather a pet," but somehow it never looked quite at home among real alpine plants on the rock-garden, and I feel that far too many "pets" find their way into far too many rock gardens.

*Enothera eximia*, alias *O. marginata*, is on the borderland of hardiness. But it is such a smashing beauty that it is worth a little trouble. The plant likes a deep bed of light, sandy, gritty loam, in which

rocks is protection. Roots running beneath them will often survive hard winter weather, when other parts of the plant are killed. But

in case of accidents, roots may be dug up, planted in a pan, and withered in a cold frame. The plant is worth it, and a panful of roots, planted out again in spring, will spread rapidly, and far, by flowering-time.

*Enothera missouriensis*, or *macrocarpa*, is a handsome and useful rock-garden species, perfectly hardy, with a stout, woody root-stock, from which there trail forth many prostrate stems, a foot or so long. These stems, clothed with narrow, leathery leaves, produce a long succession of very big, golden blossoms, which remain open day and night.

At this point I come upon more confusion, apparently more "oynos" and "thera" among the botanists. I find a note to the effect that the plant which I have just been describing is now called *Megapterium*.



PERFECTLY HARDY AND PRODUCING A SUCCESSION OF "VERY BIG GOLDEN BLOSSOMS WHICH REMAIN OPEN DAY AND NIGHT": THE ROCK GARDEN EVENING PRIMROSE WHICH IS KNOWN TO GARDENERS VARIOUSLY AS *Enothera macrocarpa* OR *O. missouriensis*.

Photograph by R. A. Malby and Co.

name *Enothera*. It is given as from *oynos*, wine, and *thera*, a hunt or eager pursuit—roots of the plant being eaten to provoke a relish for wine. Can it be that all this confusion of names, *Enothera*, *Godetia*, *Hartmannia* and *Sphaerostigma*, dates back to some early botanical orgy, a feast of *Enothera* roots followed by an all-too-successful pursuit of the vine?

In discussing *Enotheras*, I shall do so as a gardener, and not as a critical botanist, and I shall call them loosely *Enotheras*, or, more loosely still, Evening Primroses, regardless of what the botanists may have decided in the last few weeks. In this I shall be in the good company of the Evening Primroses themselves, which grow serenely and flower delightfully on the principle that "a rose by any other name," etc.

The name Evening Primrose was applied originally, and in particular, to *Enothera biennis*, the 3- to 4-ft. biennial which every gardener must know. It is a plant for shrubberies, and the rougher, half-wild parts of the garden, rather than for the choice and sophisticated herbaceous border. Once it has been started, from seed, in a suitable place, it will colonise and establish itself, flowering, seeding, dying, self-sowing, and springing up generation after generation. It is a handsome thing, with its tall pyramids of big, pale-yellow blossoms, which shine out with a special luminous quality when they open at dusk and exhale their cowslip fragrance to attract night-flying insects. The variety *O. b. grandiflora*, or *lamarckiana*, has larger flowers than the type.

Excellent and worthy plant though *O. biennis* is, I consider *Enothera odorata* an even better thing, and well worth a place in the choicest flower-border. It is altogether a more refined, more elegant plant than *biennis*. A biennial, or little more than a biennial, it sows itself about, and comes up not only in the border, but also in the gravel path, a position which it seems to relish especially. But I have never known it become a tiresome weed. Seedlings which appear in tactless places are easily forked up, and either put in their place or given to friends. Each plant throws up a dozen or so 2-ft. stems, slender, wiry, slightly arched, and strung from top to bottom with big yellow blossoms, which smell of cowslips. *O. odorata* is not such an inveterate daylight saver as *biennis*. Opening at dusk, the flowers last well into the following day. Then the petals crumple and fade to a curious apricot buff, which contrasts most delightfully with the gold of the next day's crop of flowers. Even more beautiful than *O. odorata* itself is its variety *sulphurea*, with flowers of palest sulphur-yellow.

Many years ago I grew *Enothera speciosa rosea*, and for long I tried to persuade myself that it was

are buried some good chunks of rock. Pieces the size of kittens. In such a bed, *O. eximia* will run around beneath the surface, erupting here and there with rosettes of narrowish leaves and huge white blossoms, 4 ins. or so across, and smelling of cowslips. They sit around, close to the ground, like frail white water-lilies. Opening in the evening and fading some time next morning, they may best be enjoyed, gathered and brought into the house. The idea of the buried



"A PRETTY THING, WITH TRAILING, SPRAWLING, WIRY STEMS AND BIG PALE ROSE-PINK BLOSSOMS": *Enothera speciosa rosea*, A LOVELY DWARF EVENING PRIMROSE WHICH, HOWEVER, USUALLY SUCCEUMS TO THE ENGLISH WINTER.

Photograph by R. A. Malby and Co.



ANOTHER ROCK GARDEN *ENOOTHERA*, SUITABLE FOR A CLEFT OR A DRY WALL: *O. triloba*, WHICH FROM A CLUMP OF DANDELION-LIKE LEAVES PRODUCES A FOUNTAIN OF LARGE WHITE FLOWERS WHICH FADE TO PINK.

Photograph by Donald F. Merrett.

*Enothera riparia* grows about a foot high, with slender, arching stems carrying heads of pretty, golden flowers. In 1934 *riparia* produced a seedling, a foundling, which was quite obviously a hybrid. Its pollen parent was almost certainly *O. glaber*. It was christened *Enothera Six Hills Hybrid*, for it was at the Six Hills Nursery, which I was then running, that the birth took place. Six Hills Hybrid is a rather stouter, handsomer and better plant than its mother, *riparia*. I still grow it, but largely, I confess, out of a sort of sentimental respect for myself as its, so to speak, godparent. *Enothera riparia* and *O. Six Hills Hybrid* are quite eclipsed, in my judgment, by *Enothera glaber*. In fact, I consider *glaber* outstandingly the most beautiful member of the whole family. Growing only 12 or 18 ins. high, it produces a sumptuous effect of rich and brilliant colour for a surprisingly long time. The good-sized flowers, which are carried in clustered heads on stiff, erect stems, are rich gold in colour, with brilliant red calyces, and the glossy leaves are beetroot-red. The whole effect is really very striking. A sound perennial, and absolutely hardy, it is invaluable for massing in the forefront of the herbaceous border, and as a cut flower it lasts well. A wide colony of a dozen or two clumps of *O. glaber* were a very fine sight last summer. Next to it was a wide stretch of the hardy perennial *Verbena corymbosa*, whose flowers are almost indistinguishable from heliotrope. Presiding over these two was a young spreading specimen of the purple-leaved peach, raised a few years ago from a stone. To-day, the peach is bare, and *O. glaber* is represented by mats of rosettes of glossy, dark-green leaves tinged with deep red. And there still remains, unremoved as yet, I am ashamed to say, a forest of blackened *Verbena*-stems, sad souvenirs of what was a particularly gay summer scene.





TELEVISIONING THE BLOSSOMING OF THE HOLY THORN AT MIDNIGHT ON CHRISTMAS EVE OLD STYLE (JANUARY 5): THE SCENE AT KINGSTHORN, IN HEREFORDSHIRE, WHEN FLOOD-LIGHTS AND TELEVISION CAMERA WENT TO WORK, BEFORE FOUR HUNDRED PEOPLE.



A SPRIG OF THE HOLY THORN OF KINGSTHORN, PHOTOGRAPHED ON OLD CHRISTMAS EVE AND SHOWING THE BUDS ALREADY OPENING INTO FLOWER.



EARLY ACQUAINTED WITH A BOTANICAL MARVEL AND LEGENDARY MIRACLE: A LITTLE GIRL GAZES AT THE HOLY THORN BUDS IN THE MIDNIGHT FLOOD-LIGHT.

#### TELEVISIONING THE HOLY THORN: SCENES AT KINGSTHORN, IN HEREFORDSHIRE, AT MIDNIGHT ON CHRISTMAS EVE, OLD STYLE.

Last year, in our issue of January 22, we reproduced some photographs of the Holy Thorn of Orcop, in Herefordshire, and the buds which came into bloom on or about Old Christmas Eve (January 5). Herefordshire has several holy thorns, which are, by legend, developed from ancient cuttings of the Holy Thorn of Glastonbury. The legend is in two forms: either that the trees have descended from the crown of thorns worn by Christ, brought by Joseph of Arimathea to Britain and planted by him at Glastonbury; or from Joseph of Arimathea's staff, similarly planted at

Glastonbury. Botanically, the trees appear to be precociously flowering *sports*, perpetuated by cuttings, since plants grown from the seeds revert to the ordinary type of hawthorn. This year a crowd of about 1000 congregated at the Orcop thorn to watch the buds, which they decided did open at midnight; and about 400 and the B.B.C. television camera-man, at the Kingsthorpe thorn, which had already begun to open some days previously. There was the usual thoughtlessness, and both trees suffered at the hands of the souvenir hunters.

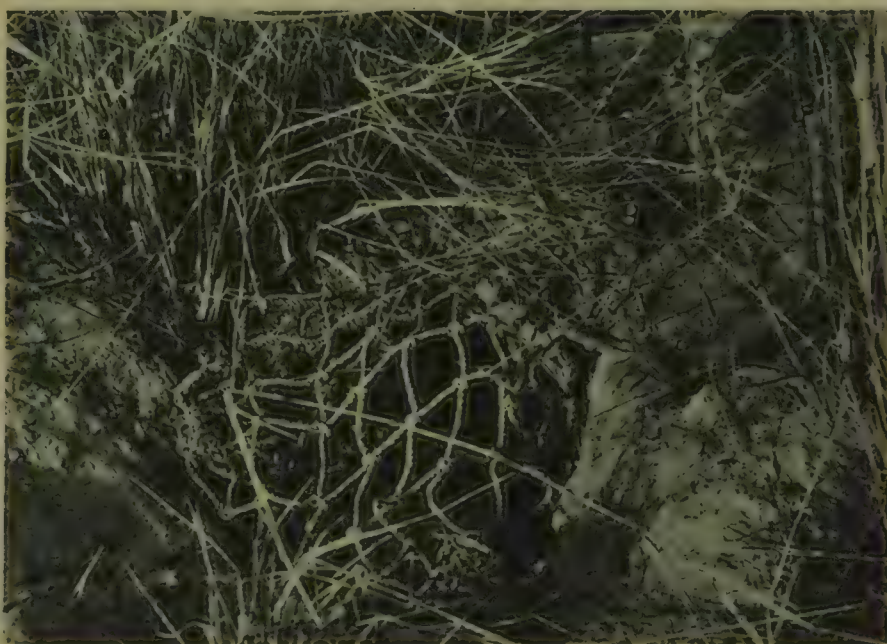
*Photographs specially taken for "The Illustrated London News" by Geoffrey Hammonds.*



## HUNTING THE AARDVARK: THE CHASE AND CAPTURE OF A MODERN "BOOJUM."



FOUND AT THE END OF AN ARDUOUS SEARCH: AN INHABITED AARDVARK BURROW IN THE HEART OF THE TANGANYIKAN VELDT.



PART OF THE ELABORATE PREPARATIONS TO CAPTURE AN AARDVARK ALIVE: THE NET WHICH WAS SECURED OVER THE ENTRANCE TO THE BURROW.

THE aardvark, or earth-pig (*Orycteropus afer*), sole representative of the order, is a rare animal, with a very strange appearance. Aardvarks are found in Africa wherever termites, on which they live, are abundant, but they are seldom seen, owing to their burrowing and nocturnal habits. Professor Dr. Rudolf Geigy, the Head of the Swiss Tropical Institute in Basle, spent four months, from July to October, 1949, in the Ulanga District of Tanganyika, where he carried out field and laboratory investigations into sleeping sickness, sand-flea disease, termites and yellow-fever fly. During the time that he was there he succeeded in capturing and transporting to Switzerland a rare aardvark for the Basle Zoo, of which he is Chairman of the Board of Directors. Photographs of the "hunting of the aardvark"—which proved almost as exciting as Carroll's "Hunting of the Snark," which was pursued with "forks and hope"—appear on this page, and on the facing page are photographs of "Miss Pori"—taken at the Basle Zoo, where she will not only entertain visitors, but afford an opportunity for new zoological observations.



HARD AT WORK BENEATH A SCORCHING AFRICAN SUN: NATIVES DIGGING OUT THE TUNNELS MADE BY THE AARDVARK DURING THE LAST STAGES OF THE EXHAUSTING BUT EXCITING HUNT. THE AARDVARK KEPT ON DIGGING ITSELF FURTHER AND FURTHER IN.



EN ROUTE FOR BASLE: LOADING THE AARDVARK INTO AN AIRCRAFT AT NAIROBI. THE CASE WAS TOO LONG FOR THE HOLD, AND THE AARDVARK HAD TO TRAVEL LOOSE AMONG THE LUGGAGE. "MISS PORI" WAS MOST RELUCTANT TO LEAVE THE AIRCRAFT AT BASLE.



BREAKING HER EIGHT-DAY FAST: "MISS PORI," THE CAPTURED FEMALE AARDVARK, TAKING SOME FOOD IN IFAKARA. AT THIS TIME SHE HAD TO BE GIVEN PENICILLIN INJECTIONS FOR A WOUND IN HER NECK CAUSED DURING HER CAPTURE.



## AN ANIMAL THAT CAN DIG FASTER THAN A GANG OF MEN: THE AARDVARK.



"I LIKE TO HAVE MY HAND HELD WHILE I EAT!"; "MISS PORI," THE CAPTURED FEMALE AARDVARK, ENJOYING A MEAL IN UNFAMILIAR SURROUNDINGS.



REGARDED BY THE AFRICAN NATIVES AS A MYSTERIOUS AND DANGEROUS ANIMAL: THE AARDVARK, WHICH SOON WON THE AFFECTION OF ITS KEEPERS.

THE Basle Zoo has recently been lucky enough to acquire a rare animal about which zoologists have still much to learn. This animal, a young female armadillo, was captured in Tanganyika by Professor Dr. Rudolf Geigy, who presented it to the Zoo. An interesting account of the exciting hunt for the armadillo, written by Professor Dr. Geigy, recently appeared in the Swiss magazine *Sie Und Er*. On these pages we reproduce photographs of the armadillo hunt, and of "Miss Pori" in captivity. Dr. Geigy writes: "The armadillo leads an extremely mysterious underground existence in tunnels which it excavates itself, only coming to the surface at night or in the early hours before sunrise in order to indulge in

[Continued above, right.]



A STRANGE-LOOKING ANIMAL, WITH LONG EARS, A NARROW HEAD, A PIG-LIKE SNOUT AND A SMALL MOUTH: "MISS PORI," THE AARDVARK, OR EARTH-PIG.

[Continued.]

its own peculiar, highly specialised search for food. Carefully and softly it goes hopping through the bush, stops at one of the many termite heaps, tears open its cement-like wall with the sharp claws on its forefeet and pushes its round snout into the opening thus made. . . . The armadillo chews contentedly, and perhaps knocks another hole in the hill when the stream of termites becomes too offensive." Dr. Geigy describes the natives' amazement when he told them that he intended to capture an armadillo, since they regard it as a mysterious animal, and invest it with legendary powers. After many adventures and much hard work, Dr. Geigy's expedition succeeded in capturing a live armadillo, a young female, which they named "Miss Pori." For eight days "Miss Pori" refused to eat, but finally accepted food from Dr. Geigy's hand, a mixture of minced meat, egg, oatmeal flakes and milk. "Miss Pori" stood the long journey to Nairobi surprisingly well, and a wound in her neck, caused when she was captured, healed. The armadillo was the principal passenger in the aircraft from Nairobi to Switzerland, and she had to travel among the luggage as her transport case would not fit into the hold.



AN ANIMAL WHICH CAN TUNNEL FASTER THAN A GANG OF MEN CAN DIG: THE AARDVARK, SHOWING THE LARGE BODY AND KANGAROO-LIKE TAIL.



LENT FOR EXHIBITION BY THE DUKE OF BEDFORD:  
PAINTINGS BY DUTCH, ENGLISH AND FRENCH MASTERS.



"ELIZABETH, MARCHIONESS OF TAVISTOCK" (1739-1768); BY SIR JOSHUA REYNOLDS (1723-1792). SHE IS DEPICTED IN THE DRESS SHE WORE AS BRIDESMAID TO QUEEN CHARLOTTE AT HER MARRIAGE IN 1761.



"A CAVALIER"; BY SIR ANTHONY VAN DYCK (1599-1641). PAINTED DURING THE ARTIST'S "ENGLISH PERIOD," BUT OF A FOREIGN SITTER, POSSIBLY THE MARQUIS D'ENTRAGUES.

A most interesting Loan Exhibition of fifty-four paintings from Woburn Abbey, shown through the kindness of the Duke of Bedford, is due to open at the National Gallery of Scotland, Edinburgh, on Monday next, January 16. Many of these works have never before been publicly shown, and all are of high quality. It is an Arts Council Exhibition, held under the auspices of the Scottish Office, and the



"VIEW ACROSS THE WAAL TO NIMWEGEN"; BY AELBERT CUYP (1620-1691). A WONDERFUL EFFECT OF LATE AFTERNOON LIGHT HAS BEEN ACHIEVED. THE PAINTING IS THE LARGEST OF THE THREE CUYPS SHOWN.



"THE INFANT MOSES TRAMPLING PHARAOH'S CROWN"; BY NICHOLAS POUSSIN (1594-1665). A VERY RARELY TREATED SUBJECT FROM JOSEPHUS OF WHICH THERE IS A LATER VERSION BY POUSSIN IN THE LOUVRE.



"A VILLAGE FEAST"; BY DAVID TENIERS (1610-1690). SIGNED AND DATED 1646. ONE OF THE SILVEREST OF HIS WORKS. KNOWN IN THE 18TH CENTURY AS THE "FEAST OF THE CAULDRONS."

selection has been made by Mr. Ellis Waterhouse, Director of the Scottish National Galleries; while thanks are also due to the Duke of Bedford's personal representative, Mrs. Osborne Samuel, for making the exhibition possible; and to Miss Gladys Scott Thomson and Sir Alec Martin for their help. After remaining at the Scottish National Gallery for some time, the exhibition will come to London and will also visit provincial galleries. On this and the following page we reproduce a selection of the paintings to be shown, Elizabeth Marchioness of Tavistock, daughter of the Earl of Albemarle, is decorating a statue of the God of Marriage.



# PORTRAITS, LANDSCAPES AND GENRE: THE WOBURN ABBEY LOAN EXHIBITION.



"THE MARRIAGE OF THE ADRIATIC"; BY ANTONIO CANALETTO (1697-1768). THE TWELVE COMPANION VIEWS OF A SMALLER SIZE ALSO SHOWN, WERE PART OF A LARGER SERIES HANGING AT BEDFORD HOUSE IN 1770.



"TWELFTH NIGHT FEAST" ("LE ROI BOIT"); BY JAN STEEN (1626-1679). A REMARKABLY FINE EXAMPLE OF ONE OF STEEN'S FAVOURITE SCENES OF MERRIMENT AMONG THE RICH DUTCH BURGHERS.



"LADY ELIZABETH BRYDGES," LATER LADY KENNEDY (1575-1615); BY JEROME CUSTODIS (WORKING IN LONDON 1589). ONLY THREE PAINTINGS BY THIS-ANTWERP-ARTIST ARE KNOWN.



"PORTRAIT OF THE PAINTER"; BY FRANS HALS (c. 1580-1666). A SPLENDID EXAMPLE OF HIS MOST DIRECT AND PORTHRIGHT STYLE. AN OLD INSCRIPTION ON THE BACK INDICATED THAT IT WAS A SELF-PORTRAIT.



"GERTRUDE, DUCHESS OF BEDFORD" (1715-1794); BY SIR JOSHUA REYNOLDS (1723-1792). PAINTED AT THE END OF THE 1750'S AND SIMILAR IN SPIRIT TO THE NATIONAL GALLERY "LADY ALBEMARLE."



"LANDSCAPE WITH BOY AND MILKMAID"; BY THOMAS GAINSBOROUGH (1727-1788). BOUGHT FROM THE PAINTER BY THE FOURTH DUKE OF BEDFORD IN 1755 AND ONE OF HIS EARLIEST IMPORTANT COMMISSIONS.



"FISHERMEN ON THE FROZEN MAAS"; BY AELBERT CUYP (1620-1691). A MASTERPIECE IN WHICH THE ARTIST ANTICIPATES SOME OF THE EFFECTS AIMED AT BY TURNER IN HIS "FROSTY MORNING."

The paintings reproduced on this and the preceding page give some idea of the wide range of the collection assembled by the house of Russell, which is now concentrated at Woburn Abbey. The selection of works on view in the Loan Exhibition which opens at the National Gallery of Scotland, Edinburgh, on January 16, includes the interesting portrait of Lady Elizabeth Brydges, later Lady Kennedy, a Maid of

Honour to Queen Elizabeth. It is by the almost unknown Antwerp painter, Jerome Custodis. Only three pictures by his hand are known, one of the others being of the father of Lady Elizabeth Brydges. Gainsborough was much patronised by the fourth Duke of Bedford, who, in 1755, bought the "Landscape with Boy and Milkmaid," reproduced on this page. It is one of a pair of pastoral scenes, both signed with Gainsborough's initials, which show his fully-developed Ipswich style. After Gainsborough had moved to Bath, he painted the Duke, the Duchess, their daughter and nieces, but later, doubtless under the influence of the Keppels (one of whom had married Lord Tavistock), Reynolds was the portraitist most employed by the family. Before 1770 the series of Canalettos, of which a splendid selection is shown, are known to have been at Bedford House.



## FROM FAR AND NEAR: SOME NEWS EVENTS RECORDED BY THE CAMERA.



EMERGING FROM THE BUBBLING SEA: AN ISLAND, PHOTOGRAPHED BY THE PILOT OF A CATALINA FLYING-BOAT, NEAR THE ISLAND OF EPI, IN THE SOUTH PACIFIC.



CLAIMED TO BE NEWLY-EMERGED FROM THE SEA AND HAVING ON ITS NORTH SIDE AN ACTIVE VOLCANO: A NEW ISLAND IN THE SOUTH PACIFIC.

The crew of a Catalina flying-boat of the French South Pacific air line, flying near the Island of Epi, recently saw a pillar of smoke; upon investigation they found an island emerging on which there was an active volcano. The position of the island is 16 degs. 50 mins. south and 168 degs. 32 mins. east.



ITALIAN BANDITS ON TRIAL IN NAPLES: LA MARCA'S COUNSEL, SIGNOR LUIGI CAPORALI (STANDING, LEFT), SPEAKING DURING THE LAST STAGES OF THE PROCEEDINGS.

The trial of the Italian bandit, "King" Giuseppe La Marca, and members of his band (shown in the prisoners' cage in our photograph), concluded on December 30, when La Marca was given a sentence of thirty years' imprisonment and twelve of his companions received varying terms. Bandits on the mainland and in Sicily have been causing considerable trouble to the Italian Government for some time.



ENJOYING HIS FAVOURITE HOLIDAY OCCUPATION: MR. CHURCHILL, IN A WIDE-BRIMMED HAT AND SMOKING A CIGAR, PAINTING IN MADEIRA.

Mr. Churchill, who arrived at Funchal, Madeira, on New Year's Day, has been enjoying one of his favourite occupations—that of painting. Another of his holiday tasks, to which he has been devoting a good deal of time, is the writing of his war memoirs. When Mr. and Mrs. Churchill arrived on January 1 the New Year's Eve illuminations were specially continued to welcome them.



A TRAGIC U.S. HOSPITAL FIRE: AN AERIAL VIEW OF THE FIRE-GUTTED WARD OF THE MERCY HOSPITAL.

Thirty-six women patients and a nurse in the psychiatric ward of the Mercy Hospital at Davenport, Iowa, U.S.A., perished in a fire on January 7. The fire engulfed the building in flames in less than ten minutes and the victims were unable to escape because of the barred windows and locked doors.



NO "WHITE ELEPHANTS" HERE: VALUABLE ELEPHANT TUSKS IN A CITY WAREHOUSE BEING PREPARED FOR INSPECTION BY BUYERS PRIOR TO THEIR SALE BY AUCTION.

Preparations were going on recently for the year's first big auction of elephant tusks to be held in Mincing Lane, in the City of London. Some 13 tons of ivory, from 1000 elephants, were piled up on the floor for inspection by potential buyers.



RESCUED FOR THE NINTH TIME: THE YACHT BERLIN, IN WHICH HERR MÜLLER WANTS TO REACH SOUTH AMERICA.

The 16-ft. yacht *Berlin*, in which Herr Paul Müller, aged sixty-three, and his eighteen-year-old daughter, Aga, are trying to sail from Hamburg to South America, was rescued for the ninth time on January 8. The yacht was towed into Dungarvan Harbour, Co. Waterford, after losing her anchor in a gale.



# PEOPLE AND EVENTS OF THE WEEK: PERSONALITIES IN THE PUBLIC EYE.



**SIR WILLIAM ARBUTHNOT LANE.**

Took up his appointment recently as head of London's Special Constables. He is managing director of a firm of manufacturing chemists. In 1926, at the time of the General Strike, he joined the Special Constabulary. During World War II, he was on the staff of the Provost-Marshal of the United Kingdom. He is a Governor of the National Heart Hospital.



**FINALISTS IN THE PRESIDENT'S PUTTER COMPETITION: D. H. R. MARTIN (RIGHT), THE WINNER, WITH P. B. LUCAS, THE FORMER HOLDER.** D. H. R. Martin won the Oxford and Cambridge Golfing Society's President's Putter competition at Rye on January 8 after beating P. B. Lucas in a thrilling final at the twenty-third hole, after darkness had fallen. It was Martin's second victory and his fourth final. Lucas, who is Britain's Walker Cup captain, won the Putter last year and has appeared in three finals since the war.



**HERR EMIL JANNINGS.**

Died near Salzburg on January 3, aged sixty-three. He was a great film-actor, both in the days of the silent films and in the later "talkies." At the peak of his career he was considered the screen's greatest character actor. His film successes included "Madame du Barry," "The Way of All Flesh," "The Blue Angel," and "Sins of the Fathers."



**SIR WILLMOTT LEWIS.**

Died suddenly in Washington on January 4, aged seventy-two. He was Washington correspondent of *The Times* from 1920 to 1948, and by his understanding of and affection for the American people, and his great ability, he had built himself a unique position. He joined the staff of *The Times* in 1919.



**AN AIR DISPLAY IN ETHIOPIA: HIS IMPERIAL MAJESTY HAILE SELASSIE ABOUT TO ENTER AN AIRCRAFT AT HARAR MEDA AIRPORT, NEAR ADDIS ABABA, DURING THE RECENT MANOEUVRES.**

On December 19 an Air Force Display and Examination was held at Harar Meda Airport, near Addis Ababa. The display was attended by his Imperial Majesty, Princes, Ministers and many other distinguished guests. The ceremony marked the commencement exercises of the Imperial Ethiopian Air Force Training School, when Ethiopian airmen received their wings and commissions from his Majesty the Emperor. An exciting feature of the occasion was the flying display by the newly-trained Ethiopian airmen.



**MAJOR-GEN. RUSSELL M. LUCKOCK.**

Died on January 1, aged seventy-two. He had a distinguished career and first acquired a reputation for his work as a General Staff Officer on the Western Front during World War I. He was Commandant, Small Arms School, India, 1922-23. Since 1935 he had been vice-chairman of the Army Rifle Association.



**MR. GEORGE P. PUTNAM.**

Died in California on January 4, aged sixty-two. He was an author and publisher and for many years was associated with the well-known old family publishing business of G. P. Putnam's Sons, of New York. His second wife was Miss Amelia Earhart, who vanished on a Pacific flight in 1937.



**DR. I. BOWMAN.**

Died in Baltimore on Jan. 6, aged seventy-one. For many years he was President of Johns Hopkins University, Baltimore. He was a distinguished geographer, explorer and student of world affairs; and was a close adviser of President Roosevelt and, later, President Truman.

**MR. E. A. HAWKE.**

Appointed chairman of London Sessions in succession to Mr. Eustace C. Fulton, who resigned recently. Mr. Hawke, who is fifty-four, has been Recorder of Bath since 1939. He is the son of the late Mr. Justice Hawke. He prosecuted in the Heath murder trial and that of Daniel Raven.



**BARON OPSOMER.**

He is the doyen of Belgian artists and is holding a one-man show in London at the Royal Society of Painters in Water-Colours Galleries in Conduit Street. The exhibition is organised and sponsored by the Belgian Government and will remain open until February 4. His work is well known abroad.



**NAHAS PASHA.**

Leader of the Wafd Party which received an absolute majority in the recent Egyptian elections. The final position of the two leading parties on the first ballot was: Wafd, 161; Saad, 24. Nahas Pasha, who is seventy-three years old, was nominated by Britain as the wartime Prime Minister. He was dismissed by King Farouk in October, 1944, just after he had supervised the Preparatory Commission of Arab States which created the Arab League.



**THE WINNER OF THE INTERNATIONAL CHESS CONGRESS AT HASTINGS: L. SZABO (HUNGARY; FACING CAMERA) IN PLAY AGAINST J. A. FULLER.** L. Szabo (Hungary) was the victor in the premier tournament of the Hastings International Chess Congress, which ended on January 7. He scored 8 points and was closely followed by N. Rossolimo (France) with 7½ points. Dr. Euwe (Holland) won third prize with 5½, and Larry Evans (U.S.), who is only seventeen, was fourth with 5. L. Szabo is now generally recognised as one of the likely contenders for the world championship.



**MR. D. W. KERMODE.**

Consequent upon the transfer of sovereignty in Indonesia and the establishment of an Embassy at Djakarta (Batavia), Mr. D. W. Kermode has been appointed British Ambassador there. He is fifty-one and has been serving in the Foreign Office for the past few months. He had previously been Consul-General at Seoul (Korea) since 1946. He entered the Consular Service in 1921 and has served in Tokyo, Yokohama, Kobe, Mukden and Tamsui.



# AIR ABANDONMENT. STATIONS FOR ABANDONING AIRCRAFT IN A LINCOLN BOMBER.



## METHOD OF GHOFFING FROM FORWARD LOWER ESCAPE HATCH.



NO 1: FORWARD AIR GUNNER, MAKING A FREE FALL TO GET WELL CLEAR BEFORE CHUING HIS PARACHUTE.

REAR GUNNER HAS TURNED HIS TURRET, AND FALLS, DOUBLED UP THROUGH HIS EXIT DOOR.



## PARACHUTE LANDING TECHNIQUE.

1. ABOUT TO LAND, BODY PULLED UP ON WEBB, LEGS TOGETHER AND STIFF.

2. TOUCHING, BODY RELAXED AND READY TO DROP TO THE GROUND AND ROLL OVER.

3. PARACHUTE RELEASE, LEGS FAIRLY SHIRT TOGETHER, RIGHT HAND STRIKING BUTTON, TO RELEASE PARACHUTE AND SO PREVENT ITS DRAGGING. THE PARACHUTIST ALONG THE GROUND.



## DESCENDING.



WITH THE SILKEN CANOPY FULLY OPEN THE PARACHUTIST DESCENDS, SEATED IN HIS HARNESS, HIS HANDS MANIPULATING THE LINES TO CONTROL DIRECTION AND ENSURE A SOFT LANDING.

## CRASH LANDING DRILL.



## DITCHING.



## "PRESENCE OF MIND BY NUMBERS," OR, TRANSFORMING DISASTER WITH PRE-ARRANGED DRILLS:

When we consider how many hours the Royal Air Force fly and the great number of aircraft of all types which they use, it is remarkable how free from serious accidents as a whole the Service is. One of the chief reasons for this is that the R.A.F. have a strict code of rules to be followed in the case of emergency. It would appear, from the sum of the general aircraft accidents of the post-war years, that accidents are most likely to happen in the brief periods of time around take-off and landing. In a life-and-death emergency of very brief duration few men remain perfectly self-possessed, and even if the entire crew of an aircraft were such men, they might have different ideas of

how to act, and no time would be available for discussion as to which was the best course of action. Consequently, the R.A.F. have laid down strict drills for the various types of emergency, and these drills are well known and practised, so that the correct behaviour becomes second nature and each man plays his proper part in the crisis without having to think it out for himself. For example, in the case of abandonment of the aircraft in the air, the pilot (who acts as captain) gives the command when his crew shall jump, keeps his aircraft in the best possible trim to get the crew clear away and is the last to leave. The members of the crew leave the aircraft in a pre-appointed order and

## HOW R.A.F. AIR-CREWS ARE TAUGHT TO ACT IN ALL CASES OF AIRCRAFT ABANDONMENT.

manage their parachutes and equipment exactly as previously trained. In a crash landing the pilot again remains at the controls to the end, the crew taking up appointed stations. The wireless operator remains at his post, but braces himself with the stanchions and protects his body with his parachute pack and body belts. The rest of the crew crouch on the floor of the aircraft, with their hands clasped behind their heads and braced in the best position to withstand the shock of hitting the ground. If the aircraft runs into difficulties over water and it becomes necessary to bring it down in the sea, another drill comes into operation. After certain "pre-ditching" duties have been completed, the crew

take up arranged stations, discard their parachute harness and inflate their "Mae Wests," or life-jackets; and when the pilot has brought down the aircraft as gently as possible on the water, leave the body of the aircraft as quickly as possible, in the appointed order, inflate the rubber dinghy and board it, the pilot being the last man to enter the new craft. Such procedure, which do more than anything else to cut out confusion in emergency, are regularly practised and continually stressed in lectures, posters and instructional booklets; and largely account for the R.A.F.'s good emergency record. Our artist has illustrated, diagrammatically, the three basic types of accident and the drills involved.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE CO-OPERATION OF THE AIR MINISTRY.



## THE SELF-CONFESSED FORGER OF VERMEER AND DE HOOGH.

"VAN MEEGEREN'S FAKED VERMEERS AND DE HOOGHs": By Dr. P. COREMANS.\*

An Appreciation by SIR JOHN SQUIRE.

IN the history of art there have been many fakes. There was the celebrated Tiara of Tissaphernes, which was alleged to have been dug up in the Ukraine; it was certainly made of real gold, and evoked widespread admiration and belief; but it turned out to have been made by a humble little Jewish goldsmith in Kieff. There was the great Etruscan sarcophagus which for years adorned the British Museum; it had to be discarded when it was discovered to be more than 2000 years post-Lars Porsena. Greek marbles have been multiplied in Italy; in France in the nineteenth century there was a regular factory of Renaissance bronzes; were Giovanni di Bologna to come back to life, he would be astonished to find how many Mercuries he had made, though perhaps disappointed at the poor quality of most of them. Sham Corots (not very difficult for a skilled painter to make) are plentiful; bold spirits have produced not so plausible sham Boudins, which are nevertheless auctioned under that generous and comprehensive description: "by or attributed to"; when those eminent men leave the Small Minority to join the Great Majority, I should not be surprised if Picasso and Matisse were to become a lucrative source of income for painstaking imitators. We can none of us be sure that we shall never be taken in. A wistful American bard once wrote:

Alexander the Great's dead  
Caesar's dead,  
Shakespeare's dead,  
Napoleon's dead,  
And I don't feel very well myself.

It is a rash man who assumes that all his treasures are genuine. For years there reposed on my mantelpiece a little bronze "ancient Roman" lamp, the graceful form of which was held by my friends to excuse the slight indelicacy of its mouldings. It was given to me as a birthday present by one who had bought it from one who swore that he had himself picked it up in Rome in the course of an excavation. Ultimately, by sheer chance, an expert in these matters, a blunt and bearded man, happened to be in my house. I passed it to him; he turned it over and felt it with the velvety touch that such people have; and then muttered: "Fake: Naples: about 1820"—to which there was no reply. And sometimes things are believed to be what they are not even when there has been no deliberate attempt at deceit. My more venerable readers may remember the celebrated "Leonardo Bust,"† the provenance of which so greatly agitated the tiny fraction of the population of Europe which is interested in such things, in the years before the Kaiser's War. Dr. Wilhelm Bode, head of the Kaiser Frederick Museum in Berlin, announced (he stuck to his guns to the end) that he had discovered a very beautiful bust of a woman which simply couldn't have been made—the poise, the cheeks, the eyes, the baffling smile—by anybody except Leonardo da Vinci. Certain old gentlemen in England at once stated that it had been made by a friend of theirs, Richard Cockle Lucas, who lived in Hampshire and was a member of the Athenæum, and that they had seen it when it was fresh from his hand. It was resolved that the test was to find what was inside. Inside (to the best of my memory) was a piece of an early Victorian coverlet. Bode, a real Emperor amongst experts, held that somebody must have put it there. When I was in Berlin in 1914 it was still on exhibition as by Leonardo. I thought to myself: "It is quite exquisite; putting its real maker's name on it wouldn't make it less

exquisite." But that wasn't Bode's way of thinking: the name mattered to him more than the thing.

I don't know where it is now. It may have been bombed to bits. The acquisitive Hermann Göring may have acquired it for his sumptuous Karinhalle, which was crowded with fine pictures and tapestries, and allegorical statues, amongst which our Ambassador, Sir Nevile Henderson, did not notice statues of Temperance and Prudence. The Russians may have it; or it may still be hidden and forgotten in some dim corridor of a salt-mine. But it was a lovely thing, and its proper place would be the Tate.

The van Meegeren fakes are on a level of their own. Here was a talented artist who deliberately manufactured pictures by one supreme artist and one very good one (both of his own nation), sold them

these analyses prove beyond question that the two paintings could not have dated back further than the discovery of this pigment, viz., the nineteenth century."

The Legal Commission confirmed van Meegeren's statements that he had painted these works himself: he had made £600,000 out of the sales of them; one of them, though through an intermediary, actually passed into the hands of Göring, who, for once, paid a banker a large sum for it, instead of merely looting it, as was his habit and Ribbentrop's whenever they saw anything which they thought would produce suitable décor for them and their wives. Van Meegeren's frauds came to light when, after the liberation of Holland, the Field Security were hunting for collaborators. They found that he, or his agents, had sold alleged masterpieces to the Germans. He had the excuse that he had sold the Germans pups, and he set out to prove it. "The Dutch Field Security transferred van Meegeren to other premises where under the eyes of his guards and many visitors, he proceeded to paint *Jesus Amongst the Doctors* (Pl. 38). In September, 1945, this work was nearly [completed—nearly because van Meegeren had just learned that a charge of forgery had been substituted for that of collaboration. He therefore refused to finish and age the painting."

Why did he start on his nefarious career? Well, he was extremely extravagant, and patrons (Göring included) are willing to pay far more for Old Masters than for new and unproved masters. And, secondly, he knew himself to be a good painter, and he wanted his revenge on a society which had not recognised him.

It is easy to be wise after the event, and only one of the pictures here reproduced is

reproduced in colour. The colour is Vermeerish, but I can't help thinking that had I come across the picture in a gallery with the name Vermeer on it, I should have thought it a pretty odd Vermeer, though undoubtedly remarkable. Some of the others (especially "*Woman Reading Music*") are extremely plausible in monochrome; though these stick very closely to the subjects, forms and accessories of the known Vermeer pictures. The de Hooghs in reproduction are simply de Hooghs—groups, tessellated pavements, open doors to court-

yards all complete: though reductions without colour may be deluding. What would have happened about these had the experts not had their great battery of chemists, microscopists and the rest, I do not know; to all eternity there would probably have been disputes. The way of the modern forger is hard. Mr. Augustus John (I hope he won't mind my taking his name in vain) could, I am sure, produce convincing El Grecos. But even had he the inclination, it would be no good his trying it now: the lawyers and the laboratories would be after him. Where taste fails the test-tube will succeed.

One odd result may come out of this turmoil. People may (and I don't see why they shouldn't) begin to collect acknowledged van Meegerens, his own straight pictures, painted under his own name. There is a Van Gogh room in the great gallery at Amsterdam; when the soreness has worn off, they may build a van Meegeren room as an annexe.



"LAST SUPPER," VERMEER STYLE: PAINTED BY VAN MEEGEREN IN 1940-41 AND SOLD TO A PRIVATE COLLECTOR. IT HAS BEEN DISCOVERED THAT THIS PICTURE WAS PAINTED OVER A "HUNTING SCENE" BY A. HONDIUS (1638-1691?) (SEE BELOW.)



"HUNTING SCENE," BY A. HONDIUS: SEVENTEENTH-CENTURY CANVAS PURCHASED BY VAN MEEGEREN ON MAY 29, 1940, FROM AN ART DEALER. Illustrations reproduced from the book "Van Meegeren's Faked Vermeers and De Hooghs"; by Courtesy of the publishers, Cassell and Co., Ltd.



"LAST SUPPER," RECONSTITUTION BY RADIOGRAPHY OF PART OF THE UNDERLYING PAINTING: HOUNDS AND GAME. COMPARE THIS PHOTOGRAPH WITH THAT OF "HUNTING SCENE" (LEFT), THE CANVAS WHICH VAN MEEGEREN PURCHASED IN 1940.

for immense sums, and then admitted his impostures. "On the 12th of July, 1945, the art world was shaken to its foundations by what appeared to be the outrageous presumption of a Mr. van Meegeren; he claimed to be the author of certain generally accepted Vermeers and de Hooghs and it was not surprising that the subject soon became a matter of popular contention. One school of thought maintained with conviction that the *Disciples at Emmaüs* and other paintings were the work of van Meegeren, whilst another upheld with equal insistence that they were genuine Vermeers and Pieter de Hooghs." The Dutch Legal Authorities carried out an exhaustive inquiry: there were micro-chemical tests; investigations of paint and crackle; "Fluorescence, Ultra-Violet and Infra-Red examination"; X-Ray examination. Very convincing evidence was found to confirm the confession of the impostor. "After the report by the experts had been submitted, the Central Laboratory of Belgian Museums discovered a fact of great importance. With the aid of micro-chemistry and microscopy the presence of cobalt blue ( $\text{CoO} \cdot \text{Al}_2\text{O}_3$ ) was detected in the robe of the Christ in the *Woman Taken in Adultery* as well as in the painting *Woman Reading Music*. Yet cobalt blue had never been prepared until the first quarter of the nineteenth century. Since the samples were taken from the original paint layer,

\* "Van Meegeren's Faked Vermeers and De Hooghs; A Scientific Examination." By Dr. P. B. Coremans, Director of the Central Laboratory of Belgian Museums. Illustrated. (Cassell; 25s.)

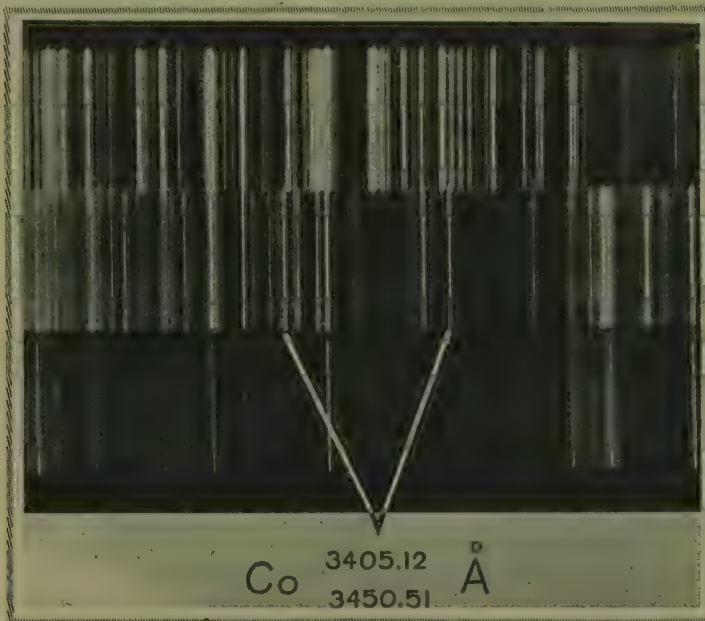
† The controversy over a life-size wax bust attributed to Leonardo da Vinci and purchased for the Kaiser Frederick Museum by Dr. Bode in 1909 caused considerable interest and comment, which was not confined to art circles. Both sides of the argument were presented in the pages of "The Illustrated London News" of that year by means of photographs and letterpress, and in the following year we published the report on a chemical analysis of the wax used in the bust and that from a bust undeniably from the hand of Richard Cockle Lucas. This analysis led to further dispute as to when spermaceti was first mixed with beeswax for modelling purposes.



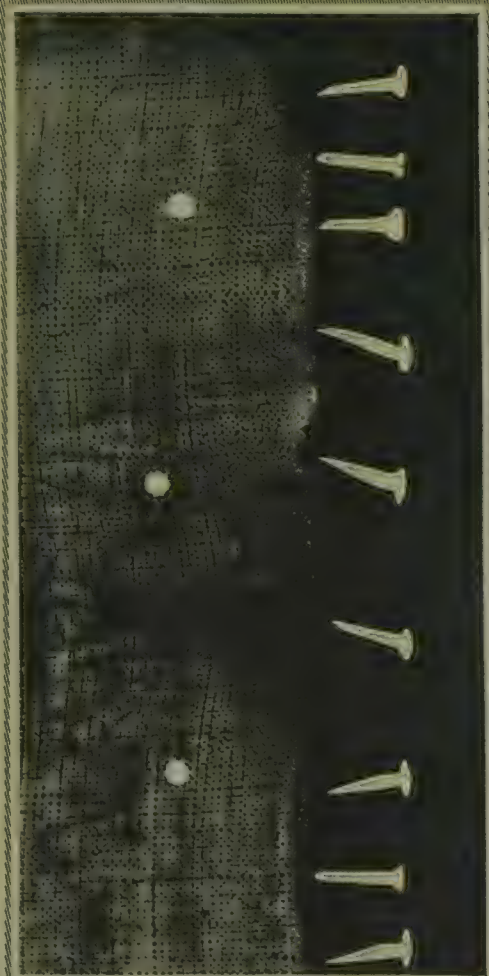
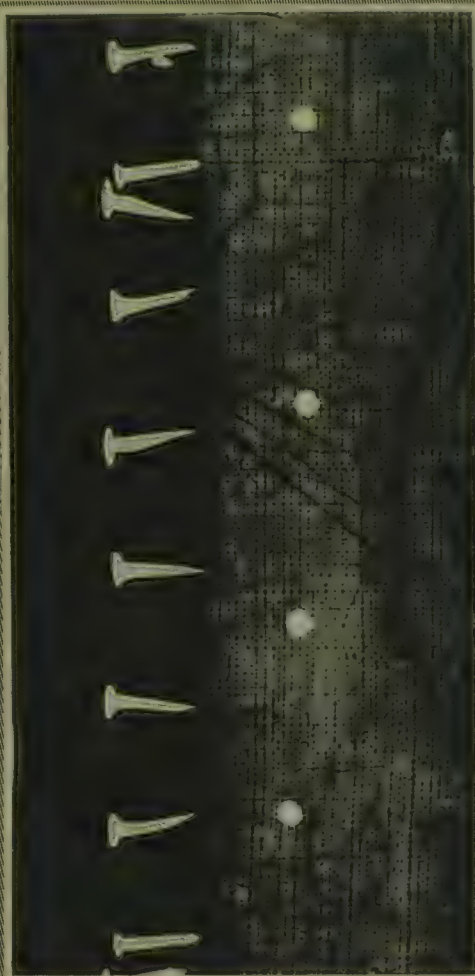
## VAN MEEGEREN'S ART FAKES AND HOW THEY WERE DETECTED.



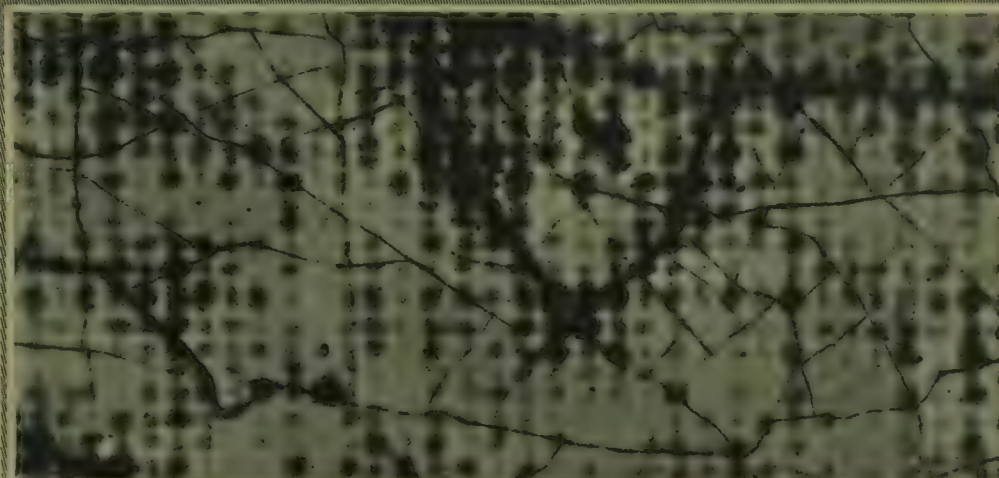
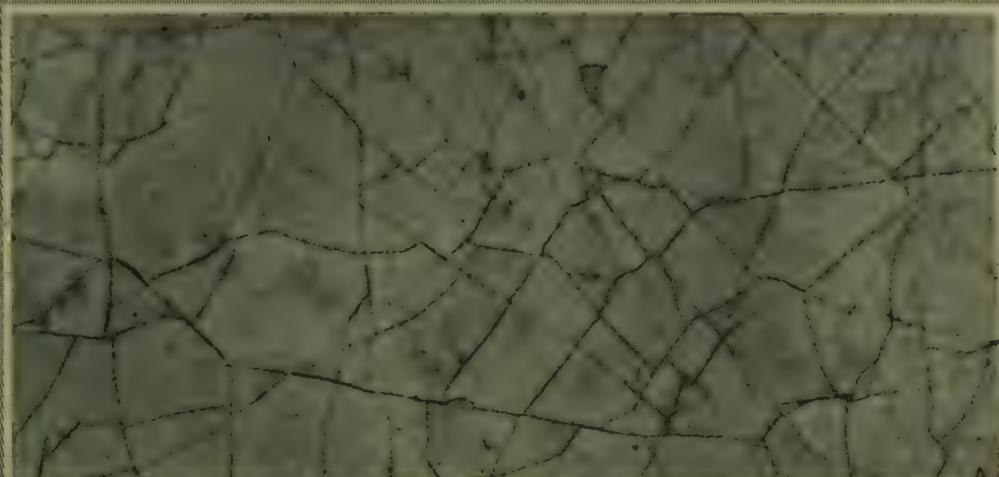
"THE DISCIPLES AT EMMAÛS," ATTRIBUTED TO J. VERMEER (1632-1675) WHEN THE PICTURE WAS "DISCOVERED" IN 1937. EXAMINATION BY SCIENTIFIC METHODS PROVED THE PAINTING TO BE A FAKE, EXECUTED IN 1936-37 BY THE DUTCH PAINTER, H. A. VAN MEEGEREN.



COBALT BLUE, A COLOUR FIRST PREPARED EARLY IN THE NINETEENTH CENTURY, WAS PROVED BY SPECTROGRAPHY AND MICROSCOPY TO HAVE BEEN USED BY VAN MEEGEREN WHEN PAINTING HIS "SEVENTEENTH-CENTURY VERMEERS." (ABOVE.) SPECTROGRAPHS OF THE BLUES IN THREE PAINTINGS—THE LINES 3405.12 AND 3450.51 INDICATED IN THE CENTRAL BAND, CONFIRM THE PRESENCE OF COBALT IN VAN MEEGEREN'S "WOMAN TAKEN IN ADULTERY."



RADIOGRAPHS OF THE OLD CANVAS USED BY VAN MEEGEREN FOR HIS "DISCIPLES AT EMMAÛS." THE THREADS ADJACENT TO THE NAILS WHICH HOLD AN OLD CANVAS TO ITS WOODEN STRETCHER BECOME DISTORTED OWING TO STRAIN (SEE RIGHT, ABOVE). VAN MEEGEREN CUT OFF A PART OF THE OLD CANVAS AND ITS STRETCHER TO SUIT THE COMPOSITION OF HIS "DISCIPLES." THE RADIOGRAPH (LEFT, ABOVE), SHOWS THE NON-STRAINED THREADS OF THAT PART OF THE CANVAS WHICH HE RE-NAILED TO THE RE-MADE STRETCHER.



PHOTOGRAPH (A) ABOVE SHOWS MANY CRACKLES OF FALSE AGE, FASHIONED BY VAN MEEGEREN ON HIS PAINTING "THE DISCIPLES AT EMMAÛS." THE RADIOGRAPH (B) OF THE SAME AREA SHOWS FEWER CRACKLES, THUS THOSE IN (A) ARE NOT THE RESULT OF OLD AGE.



H. A. VAN MEEGEREN, PAINTER OF "OLD MASTERS." HE DIED WHILE SERVING A SENTENCE OF TWELVE MONTHS FOR HIS FORGERIES.



A JUG, ONE OF THE ACCESSORIES USED BY VAN MEEGEREN IN HIS NICE STUDIO. THE JUG MAY BE RECOGNISED IN SEVERAL OF THE FORGED PICTURES.

On the opposite page Sir John Squire writes on Art Fakes, with particular regard to the book by Dr. P. B. Coremans, who has given a most interesting description of the methods used by himself and his colleagues in the detection of the faked paintings done by the late H. A. van Meegeren. In July, 1945, van Meegeren confessed he was the author of several paintings attributed to J. Vermeer (1632-1675) and to P. de Hoogh (1629-1684). The Dutch legal authorities in 1946 held a thorough investigation into the matter, and on November 12, 1947, van Meegeren was sentenced to twelve months' imprisonment for forgery, and died a few weeks later. Dr. Coremans, Director of the Central Laboratory of Belgian Museums, describes in detail in his book how the paintings have indeed been proved to be fakes. He gives a general

Reproductions from "Van Meegeren's Faked Vermeers and de Hooghs"; by Courtesy of Cassell and Co., Ltd., London.

account of the physico-chemical methods used to determine the authenticity of old paintings, and shows how the scientific tests were applied to the various canvases. The book, published by Cassell and Co., Ltd., London, gives an insight into the work of the laboratory, and the reader becomes familiar with the uses of the microscope, spectrography, X-rays, infra-red and ultra-violet rays, and crystals and colours of micro-chemistry. Van Meegeren's working technique is explained in two particularly interesting chapters: the use of old canvases, the application of artificial resin and the manner whereby artificial "old age" cracks were impressed into the new paint. Other information of absorbing interest is given in five more chapters of the book, which is illustrated by seventy-six plates.





## THE WORLD OF SCIENCE.



### RECENT KNOWLEDGE ON HIBERNATION.

By MAURICE BURTON, D.Sc.

**H**IBERNATION is by definition reserved for the winter sleep of mammals. Cold-blooded animals fall into a state of torpor in cold weather, but the winter sleep of warm-blooded animals has an essential difference, for in it the warm-blooded animal changes to a cold-blooded animal temporarily. Warm-blooded animals include birds and mammals only, and since birds do not hibernate, the process in its strict sense is confined to the mammals. Although this winter sleep has been known and commented upon for centuries, it is still largely a mystery. In recent years a fair amount of experimental work has been carried out and some interesting facts have been brought to light. Nevertheless, a very great deal still remains unexplained.

In general terms, hibernation is linked with food-supply, and is most marked in northern latitudes. Many birds meet the food shortage by migrating; and a number of mammals of the northern regions do likewise, moving often hundreds of miles from summer feeding-grounds to winter quarters. These non-hibernating mammals react to extreme cold by an increased discharge of adrenalin, leading to an excess of sugar in the blood and a quickening of the physiological processes, and these in turn help to maintain the temperature of the body. In the hibernators there is the revolutionary change from the warm-blooded to the cold-blooded state. Unlike the true cold-blooded animals, however, the temperature of the body does not follow the variations of the environmental temperature except within certain narrow limits. But fall in the outside, or environmental, temperature is not the only stimulus to hibernation. There is also an internal physiological rhythm. The general pattern of behaviour is the same in all hibernators. There is a reduction in the circulation of the blood, of respiration and heat production to a low level. Above all, there is a preparation for hibernation which commences weeks beforehand.

The general sequence appears to be similar to that observed by Otis Wade in the North American ground squirrels. Emerging in the spring, the animals are lean, often emaciated, and they take weeks to recover, and put on normal weight. In the meantime, the breeding season intervenes, which means a drain on bodily resources, especially for the female, who has to nurse the young. The season is, as a consequence, well advanced before the animals can give their undivided attention to feeding. By then, however, seeds, nuts and grains are present in abundance, and in a matter of two or three weeks a food reserve, in the form of fat, is laid down in the tissues. The increase of body weight in this period is phenomenal, and indicates a high degree of efficiency in digestion and assimilation. In presenting his tables of increases, Wade points out that, in human terms, they are the equivalent of a twelve-stone man putting on weight at the rate of 4 st. in the first week, and 6 st. in three weeks.

After this the hibernator enters upon a period of fasting. Presumably this is to allow for the complete assimilation of food material and the clearance of waste from both intestine and kidneys, to obviate the possibility of toxic effects from the putrefaction of excretory by-products during the winter sleep.

The period of hibernation has been shown by various investigators to vary from one species to another: hedgehogs, four to five months; dormice, marmots, badgers and ground squirrels, two to three months; woodchucks and various species of bats, four to six months. This is, however, an over-simplification, for Merzbacher has



"IN BATS ALONE HAVE BODY-TEMPERATURES BELOW FREEZING-POINT BEEN OBSERVED": A HIBERNATING DAUBENTON'S BAT (*Myotis daubentonii*), SHOWING DROPS OF DEW ON ITS BODY—AN INDICATION OF THE LOW BODY TEMPERATURE.

Photograph by Eric J. Hosking, F.R.P.S.



JUST WAKING FROM A WINTER SLEEP OF FROM TWO TO THREE MONTHS DURATION: A DORMOUSE IN ITS NEST, THE BACK OF WHICH HAS BEEN REMOVED TO ENABLE THE PHOTOGRAPH TO BE TAKEN.

Photograph by Harold Bastin.

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shown that the Lapland marmot hibernates for three to four months; the German marmot for two to three months. Hedgehogs, too, may hibernate for three to five months, according to the latitude, and Shimoizumi has carefully worked out the corresponding periods for the Japanese dormouse as November 26 to March 31, or four months, at sea-level, and November 2 to April 13, or five-and-a-half months, for the same species living at 2000 ft. or more above sea-level.

Shimoizumi's detailed tables show that, for the Japanese dormouse, the dates of entering upon or emerging from hibernation are constant to within two or three days at given levels. He was also able to show that this coincided with a mean environmental temperature of 8 deg. C.

The fact that animals normally hibernating for a fixed period should sometimes be seen abroad in the heart of winter, is due to a variety of factors. Latitude, height above sea-level, combined with vagaries of climate, combine to produce abnormal behaviour. Consequently, bats are sometimes seen on the wing on frosty, moonlit nights; badger tracks are seen in the snow; and so on. One constant feature has, however, been established experimentally: that, as the environmental temperature falls below zero C., the heat regulation of the animal's body begins to function again. Consequently, the body temperature does not generally drop below a certain limit, namely slightly above freezing-point. In bats alone have body-temperatures below freezing-point been observed. But a great decrease in environmental temperature may either kill the animal (presumably if not in a sufficiently sheltered spot) or it may cause a rise in body temperature, stimulating the animal to awaken and resume normal activities temporarily.

The remarkable pre-hibernation increase in bodyweight, coupled with the fairly rapid change from a warm-blooded to a cold-blooded state, must involve considerable physiological changes, affecting all the organs of the body. How great is this change may be gauged from Condren's observations on the chipmunk, that in hibernating the respiration falls from 150 a minute to 6; the pulse from 250 a minute to 170; and the temperature to 22 deg. C. (compared with an environmental temperature of 16 deg. C.). Blood counts have been mainly inconclusive, but Worth found in bats a 200 per cent. increase in white blood corpuscles. The weights of the adrenals and pituitary drop to a third of the summer weight, the thyroid becomes less active, there is an increased secretion of insulin and of serum magnesium.

Apparently the key secretion is that of insulin, for it is possible to induce artificial hibernation by injections of it—coupled with a reduction in the environmental temperature. All the experiments carried out suggest that temperature alone will not induce hibernation; nor will insulin alone: the two must be combined. The significance of the serum magnesium lies apparently in its paralysing effect on the nervous system, especially upon the parasympathetic system. Again, the nervous system plays a large part in the whole process, for a hibernator will not go to sleep, even with insulin injections and reduction in temperature, if subject to noise.

There is much still to be learned about this common phenomenon. One last thing may, however, be emphasised: there is a close parallel between it and the daily sleep of mammals, including man. There is the same increase in serum magnesium, probably of insulin, though this has not been satisfactorily proved, and the same decreases in respiration, pulse and temperature.





STATING HIS CASE AND SURVEYING HIS OWN AND THE COUNTRY'S ACHIEVEMENT: SIR STAFFORD CRIPPS, IN A SERIES OF CHARACTERISTIC ATTITUDES, WHEN HE REVIEWED THE ECONOMIC DEVELOPMENTS OF 1949.

On January 9, Sir Stafford Cripps, in a Press conference in London, surveyed economic developments during the past year and touched on the aims and achievements of his policy, both at home and overseas. This policy, in each case, he said, was aimed at strengthening democracy. At home they had striven to maintain the democratic way of life, on the principle and practice of "fair shares"; abroad they had defended democratic freedom "against the often insidious attack of the propagators of the cold war." Both courses of action had proved costly, but figures indicated

an increase in individual output of about 5 per cent. during the year and output for the year indicated an increase of about 30 per cent. above the pre-war figure. Spending had increased, however, and the withdrawals of savings over new deposits was about £33,000,000. The provisional figure for total exports showed a value increase of about 13 per cent. over 1948; and he estimated, "our overall position for 1949 will not be far from that of 1948, in which there was an overall deficit of £110,000,000."



# The World of the Theatre.

## HOLIDAY TASKS.

By J. C. TREWIN.

THE last holiday task is to write the tale of the holidays. In the theatre this must be very much the story as before; but when, in years ahead, we come to remember the Christmas of 1949 and its aftermath, certain things may start from the coloured reel of pantomime, the usual rout of principal boys and girls, clowns, tumblers and King Rats.



AN IMMORTAL PLAY REVIVED: J. M. BARRIE'S "PETER PAN," AT THE SCALA THEATRE, SHOWING MARGARET LOCKWOOD AS PETER PAN (RIGHT) AND JOHN JUSTIN AS CAPTAIN HOOK (LEFT), IN THE EXCITING SCENE ON BOARD SHIP WHEN PETER PAN COMES TO THE RESCUE OF WENDY AND THE LOST BOYS.

Certainly I shall remember the holiday for the arrival in London of "The Silver Curlew," at the Arts. This was not designed for our heartier off-spring, those who think of the theatre in terms of the simple (and excellent) formula, "All fall down." But for any imaginative child, for those who like to tell themselves stories, and who are used to the odd, moonstruck logic of the fable and the nursery-tale, Eleanor Farjeon had done an uncommonly good job. The base was the Grimms' Rumpelstiltskin: its scene had moved to a romping East Anglia, and the monarch who ordered the girl to spin the flax was King Nollekins of Norfolk. He had a split mind—he said so himself—and Denys Blakelock presented him in delighted twitter-and-tantrum. I shall not forget the charged, earthy drawl of Elaine Wodson's Queen Doll—a voice that seemed to speak of the wide skies and broad acres of our own Far East. "The Silver Curlew" must fly back in other years. Between them, Miss Farjeon, her composer (Clifton Parker) and her producer (John Fernald) have contrived a holiday fantasy fit to linger upon a list that is still all too short.

It is useless to predict the life of any holiday play. One would have said that "The Glass Slipper" (Farjeon and Parker) was sure to survive, yet after two years it had vanished—not, I hope, for good. Although three recent arrivals in the West End have all had merit, I am not being drawn into prophecy. The only thing I do say, and with assurance, is that, next Christmas, "Peter Pan" will still be at the Scala. At present it has Margaret Lockwood, a gallant, boyish figure who wants only a touch of the feyness that Peter must not lack: no actress here has matched Jean Forbes-Robertson. The latest revival is good on the whole, a slice of Rich, Damp Cake. On the night I saw it, children in the audience were as overwhelmed as their parents (and grandparents) had been: the sight would have worried those of my sterner colleagues who scorn the children's play, and who insist that the lower age-groups are happiest with a splash of whitewash and a squelch of paste.

Not that I am against whitewash-and-paste. There is some brisk paste-work in "Little Miss Muffet" (Casino), where the Cairois clown to their hearts' content and the content of all who watch. But I do believe that many children enjoy the straighter Christmas play, one that tells its story without panto-mimicry and too much of the dame comedian. Undeniably, on a holiday afternoon, they took to Nicholas Stuart Gray's unpretentious re-telling of "Beauty and the Beast" (Mercury Theatre): a piece with only seven people, but rich in the possession of a wizard and a lizard, a monstrously fine mediæval Beast (John Byron acts with real power here), and a most charming Early-Victorian Beauty (Carol Marsh). Friends of the "unities"—not that we hear

much about the word, least of all at Christmas—may be horrified to know that 500 years flip past during the evening. An excellent plan: it lets the wizardry of 1340 run up against the Victorianism of 1840, and the impact delights. Hugh Pryse's wizard is good company, a cross between an elderly terrier and a mild seal. A third new holiday production, "Christmas Party" (Cambridge), proves to be a children's revue: it has a cheerful-charade air—Muffin, the television mule, comes into it—and the framework is pleasantly flexible: this is something that can become, if need be, an annual, but in a new form each year.

Few of the holiday plays are flexible. The current list, clenched tightly in tradition, includes "Where the Rainbow Ends" (which seems to have arched back into favour) and "Charley's Aunt," now traditionally Beatonian. This is a gay skirmish, though at each revival I still wonder what special magic can have lifted the Brandon Thomas farce above,



A GOOD, FULL-BLOODED PRODUCTION: J. B. FAGAN'S ADAPTATION OF R. L. STEVENSON'S "TREASURE ISLAND," SHOWING DONALD WOLFIT AS LONG JOHN SILVER AND JOHN CHARLESWORTH AS THE BOY HAWKINS. MR. DONALD WOLFIT, THE WELL-KNOWN SHAKESPEAREAN ACTOR, WAS AWARDED THE C.B.E. IN THE NEW YEAR HONOURS.

### OUR CRITIC'S FIRST-NIGHT JOURNAL.

"LITTLE MISS MUFFET" (Casino).—One of the knottier pantomime plots, a swashing Principal Boy (Pat Kirkwood), the Cairois—and A. Robins.  
 "DICK WHITTINGTON" (Princes).—Enter Hy Hazell. The pantomime is good, conventional stuff.  
 "PUSS IN BOOTS" (Palladium).—Plenty of scenery but not much laughter, though the Bernard Brothers work hard for it. Zoe Gail is the best type of Puss.  
 "THE SILVER CURLEW" (Arts).—The best children's fantasy of the season. Credit to Eleanor Farjeon, Clifton Parker, and the Brothers Grimm.  
 "BEAUTY AND THE BEAST" (Players).—Not a pantomime, but a Planché extravaganza (1841), and often very funny. Daphne Anderson is Beauty, and a delight.  
 "BEAUTY AND THE BEAST" (Mercury).—The same fable but a different treatment (author, Nicholas Stuart Gray), well done by seven people.  
 "TREASURE ISLAND" (Fortune).—Long John Wolfitt.  
 "CHARLEY'S AUNT" (Piccadilly).—Funne at St. Olde's.  
 "PETER PAN" (Scala).—Margaret Lockwood wins.  
 "CHRISTMAS PARTY" (Cambridge).—Spirited children's revue.  
 "WHERE THE RAINBOW ENDS" (Comedy).—No sign of it yet.  
 "SNOW WHITE AND THE SEVEN DWARFS" (Victoria Palace).—With white horse.  
 "A MIDSUMMER NIGHT'S DREAM" (St. Martin's).—Mid-winter dream.  
 "CHRISTMAS MAGIC" (Duke of York's).—Hey presto!

say, the superb Pinero series. "The Schoolmistress," at the Arts last summer, was one of the lights of the season ("It is an embarrassing thing to break a bust in the house of comparative strangers"), yet it had not been re-lit for many years. Never mind. At the Piccadilly the Aunt is back: let us be grateful.

We are undoubtedly grateful for "Treasure Island," now at the Fortune in the centenary year of Stevenson's birth. J. B. Fagan made as sound a version of the book as one could wish—robustious and with a gleam—and its revivals must not pale into routine. The latest revival could hardly be pale with such actors in it as Donald Wolfitt (whom all playgoers will salute on his C.B.E.), Milton Rosmer, Tristan Rawson and Michael Godfrey; and John Charlesworth is a thoroughly spry Jim Hawkins. The



A MEMORABLE TRIP INTO FAIRYLAND: "SNOW WHITE AND THE SEVEN DWARFS," AT VICTORIA PALACE, WITH JOAN DAVIS AS THE BEAUTIFUL SNOW WHITE. THE BALLET DANCING IS AN ATTRACTIVE PART OF THIS PANTOMIME.

"other ranks" of this cast are the trouble—or the fault may be that of the producer (Reginald Long). These pirates are too unwarily tuppence-coloured; they snarl too much. Pirates are not easy on the stage; but we do not expect Silver's gang to remind us of Hook's. Donald Wolfitt's Silver is truly something to remember. The fellow is at once suave and devilish.

So to the pantomimes, where the same balloons go up, cargoed with the same old jests. One or two memories remain. At the Princes the Dick Whittington of Hy Hazell (Hy is short for Hyacinth) is really boyish and thoroughly principal. She has appearance and sincerity, and in her warm voice she is as ready to toss off a pantomime couplet (very few of these about) as she is to speak—and I assure you she does—John of Gaunt's apostrophe to England from "Richard the Second." Such a surprise as this helps to keep up our spirits. You can put anything you wish into a pantomime; and producers might surprise us more often.

The only really unexpected person in "Little Miss Muffet," at the Casino, is an amiable character called A. Robins. He wears several dozen neckties and an immense overcoat. When he prepares, after ten minutes, to leave the stage, he takes with him a whole train, loaded—solely from the pockets of his overcoat—with enough goods to stock a fair-sized shop: he has a special affection for bananas, which come from his pockets in grove upon grove. "Miss Muffet" has other matters, with a most complicated plot about Queen Hysteria, Tommy Tucker and the Spider. But A. Robins is our man. "Puss in Boots," at the Palladium, badly needs someone with his amusing eccentricity. Although Zoe Gail does all that a Puss can do, Tommy Trinder seems to find his holiday task difficult: he has yet to develop the art of brick-making without even a wisp of straw.

No one found anything difficult on the dress-rehearsal afternoon when I watched the Mechanicals of "A Midsummer Night's Dream" at the St. Martin's. Children who had never heard Shakespeare before, took to the play with excitement. They were a little bothered by incidental balletty; but they could not have enough of Peter Quince's amateurs. Robert Atkins (Bottom-Pyramus) led his cast with obvious pleasure and with the voice that reminds me of a vast, smooth comber rolling in slow-motion towards the beach. Here is the right play for mid-winter.



# NEWS ITEMS IN ENGLAND; AND A U.S. GLUT: A PICTORIAL SURVEY OF RECENT EVENTS.



RESCUERS DIGGING FOR ONE OF TWO LAKE-  
LAND TERRIERS TRAPPED BY A ROCK FALL  
IN AN OLD QUARRY ON CULLINSWORTH  
MOOR, FOUR MILES FROM KEIGHLEY:  
A VIEW OF THE WORK IN PROGRESS,  
SHOWING *BRINDLE*, ANOTHER TERRIER,  
WAITING TO ENTER THE HONEYCOMB OF  
PASSAGES TO LEAD THE TRAPPED DOG TO  
FREEDOM.

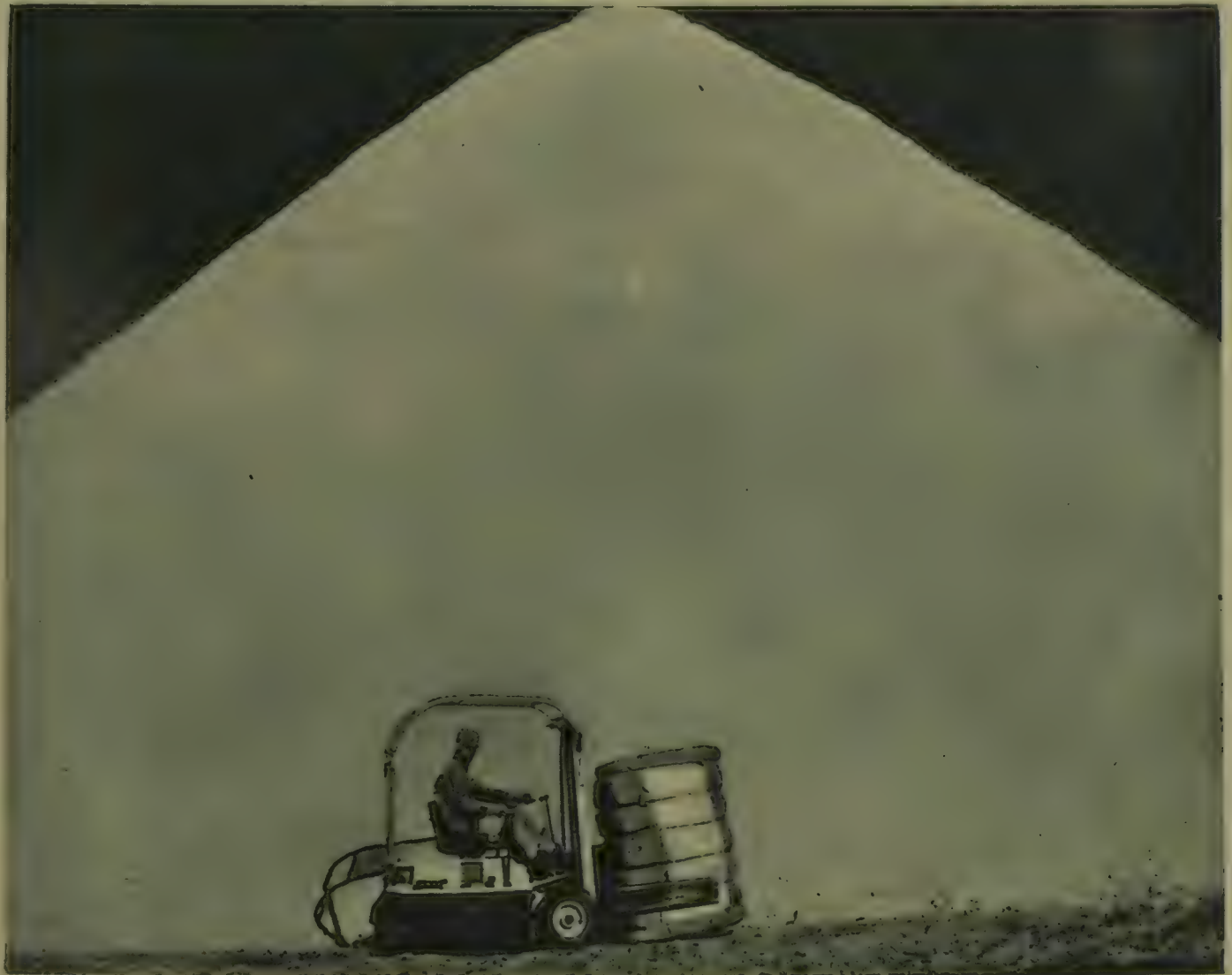
On January 1 *Mick* and *Dandy*, two Lakeland terriers belonging to Mr. Sam Bancroft, of Keighley, were trapped by a rock fall in an old quarry on Cullinsworth Moor, four miles from Keighley. Rescuers worked for several days to get them out and a 5-ton crane was used to remove 20 tons of rocks. *Dandy* was brought out on January 3, bleeding from fox bites and covered with mud, and is making a good recovery. *Mick* could be heard barking beneath 25 ft. of rocks and another terrier, *Brindle*, was taken on to the moors in readiness to be sent down to lead *Mick* to freedom.



REUNITED WITH HIS MASTER AFTER BEING TRAPPED UNDERGROUND FOR  
THREE DAYS: *DANDY*, MUD-COVERED AND EXHAUSTED, HELD BY  
MR. BANCROFT AFTER HIS RESCUE FROM AN OLD QUARRY.

(RIGHT.) THE SNOW-WHITE "HILLS" OF  
TEXAS: 6000 TONS OF COTTON-SEED  
PILED IN THE OPEN OWING TO A BUMPER  
CROP, THE SIZE OF THE MOUND BEING  
INDICATED BY THE TRACTOR OPERATOR IN  
FRONT.

In this country we are familiar with bumper crops of fruit and vegetables and with herring gluts, but in Texas storage facilities have proved inadequate for a bumper cotton crop. As a result, thousands of tons of cotton-seed have been piled in the open until they can be utilised. One such mound, comprising 6000 tons of cotton-seed, is shown in our photograph with a tractor and its driver in the foreground to indicate its comparative height.



MUSIC AND THE MILK-YIELD: MISS NORAH JOHNSON PLAYING HER PORTABLE CARILLON  
FOR A HERD OF COWS ON A MIDDLESEX FARM.

Miss Norah Johnson, who is staying at a farm near Staines, Middlesex, owns a portable carillon and also has a theory that music may induce cows to give an increased milk-yield. Miss Johnson therefore plays her carillon as the cows go to the byre, and believes the yield has improved.



AN AMERICAN CAST HONOURS A BRITISH TRADITION: ISABEL BIGLEY, THE LEADING LADY  
OF "OKLAHOMA!" CUTTING THE BADDELEY CAKE ON TWELFTH NIGHT.

On January 6 the cast of "Oklahoma!", now in its third year at the Theatre Royal, Drury Lane, re-enacted a scene which has taken place for the last 155 years—the cutting of the Baddeley Cake on Twelfth Night. The cake is provided from a fund of £100 left by Robert Baddeley (1733-1794) for that purpose.



# WHERE THE ASSYRIANS BUILT A COMMERCIAL EMPIRE IN SECOND- MILLENNIUM ANATOLIA: EXCAVATING THE "KARUM" OF KANES.

By Dr. TAHSIN ÖZGÜC,  
Director of the Excavation.

The site referred to in this article lies in Central Anatolia, south-east of Ankara and not far from Kaisarie.

IN 1948 the Turkish Historical Foundation (Türk Tarih Kurumu) began excavating in the "Karum" of Kanes, one of the most famous and busy towns of the ancient world. An article on the extraordinarily rich results of the excavations and on the light thrown on the nature of a "Karum" was published in *The Illustrated London News* of December 18, 1948. In view of the unexpected results of the first season, the Turkish Historical Foundation and Turkish archaeologists continued their efforts on a larger scale during August, September and October of 1949, and some very valuable archaeological results—which throw light on the culture and the language of the inhabitants of the site—have been achieved and are detailed below. This last season's excavations were concentrated on two points: first, in the northern part of the "Karum"—that is to say, the town of the colonists (the prosperous site where the Assyrian traders lived) which lies on the space

next to the buildings of Laqipum and Adad-Shululi, which were discovered in the previous season; and secondly, in the section where the Uzua archives and the tablets of Eriš-hum, King of Assyria, were found: in other words, approximately in the middle of the "Karum." It transpires that this town belongs to the short period during which Assyrian traders were founding great commercial colonies in Anatolia—that is, to the first centuries of the second millennium B.C.—and that it consists of four levels of buildings. In the lowest, the fourth, level we discover an older settlement built on virgin soil. The sum of these levels is at no point greater than 8 metres (26 ft. 3 ins.). In addition, the site was not settled again after the culture of the first (highest) level was brought to an end by a sudden catastrophe. So, although the "Karum" was founded after Kanes itself, it also came to an end much earlier; and it is Kanes, the Kul-tepe of to-day, which is a huge mound of ruins and so must have lasted for many centuries. It is not yet possible to throw any light on the events which caused the sudden abandoning of the "Karum"; and all we can state with certainty is that the last

(Continued above, right.)



FIG. 1. IN THE "KARUM," OR ASSYRIAN TRADING CENTRE, OF THE ANATOLIAN PROTO-HITTITE TOWN OF KANES: ONE OF THE BUILDINGS AT LEVEL I, WITH A BATH-TUB IN THE COURTYARD, CENTRE, AND THE ROOM OF THE CEREMONIAL STELE, RIGHT.

(Continued.) level (Level I.) consists of fine wide buildings erected back to back and surrounded by the streets of the town. These buildings consist of wide courtyards, open to the sky and paved with stone; another smaller open courtyard, with one side like a portico, the other roofed, apparently to form a workshop; and finally a suite of seven to eight rooms, opening one out of the other (Fig. 1). At one side of the courtyard stand a huge bath-tub and a stove with a small, domed top. The use of the various rooms can be discovered from the finds made in each and the location of the tablets. In one of the east rooms is a *stèle*, erected on a specially-constructed pedestal with all its sides carefully cut. This room, in which the finest objects of the house, the tablets and clay envelopes, were kept, was apparently the sanctuary of the house. The *stèle*, by the way, differs from the Assyrian *stelæ* in having no inscription. In one of the big rooms are the remains of a stone staircase, which argues that the building had two floors with a wide view, and suggests that the ground floor was for the servants. In all these buildings the exterior is not important, the work being mainly done in the inner courtyards. The porches, roofed above and open in front, greatly increased the working capacity of the courtyards. Some of these houses,

which had stone foundations, mud walls and flat roofs, were smaller, having two to three rooms, and were built side by side. In these also such offices as kitchens, pantries and workshops were on the ground floor, and it would appear that the upper storey contained the living-rooms. The interiors of all these houses are full of heavy fixtures, and everything remains in its appointed place, even the

pots and *mangals* (small stoves) remaining *in situ* beside or on the oven. And the aspect of the site, thus revealed 4 or 5 ft. below the present surface of the soil, suggests that the inhabitants have not gone far away but will soon return to their work. These houses of Level I. were built on the ruins of those of Level II., which appear to have been destroyed in a disastrous fire. The most numerous and the most beautiful of the objects discovered during the 1949 excavations were found on this Level II. The houses of the two levels are differently planned and orientated, but from a technical point of view the houses of Level II. do not differ from those of Level I., inasmuch as they also have two floors and a staircase, often contain a courtyard and have two to four rooms (Figs. 7, 8). The buildings are very well-preserved, and door openings, as high as a man, and windows have survived to our time. In the main rooms we found in excellent condition ovens built side by side (Fig. 18); hearths in horseshoe shape (Fig. 17); and wheat silos. In the smaller rooms many fine objects of great archaeological interest were found, including incised

(Continued opposite.)



FIG. 2. OF A SLIGHTLY COARSER TEXTURE THAN THE LOWER-LEVEL WORK: A VASE OF BROWN SLIP POTTERY FROM LEVEL I.



FIG. 3. OF THE SAME LEVEL AS FIG. 2: A FINELY-SHAPED AND WELL-PRESERVED SPOUTED VASE OF RED SLIP POTTERY.



FIG. 4. A DRINKING-CUP IN THE SHAPE OF A BULL'S HEAD: ONE OF THE LEVEL I, PROTO-HITTITE OBJECTS.



FIG. 5. SKILFULLY AND VIVIDLY MADE: A HUMAN HEAD IN TERRA-COTTA, A PROTOTYPE OF LATER HITTITE ART.



FIG. 6. OF RED SLIP POTTERY: A BOLDLY-MOULDED ANIMAL HEAD, IDENTIFIED AS A RAM. ALSO FROM LEVEL I.



*Continued.*

terra-cottas; cups in the form of snails (Fig. 23); painted and unpainted vases (Figs. 21, 24, 25); and especially about 1000 tablets, clay impressions, stamp seals, cuneiform documents and cylinder-seal impressions, either scattered about the rooms or stacked in groups of fifty to sixty. Sometimes forty to fifty tablets were stored in a big earthenware jar (Fig. 14). As the archive rooms were on two storeys, all these rich finds were found scattered in two levels. Those which are 1½ to 2 ft. above the lower ones belong to the upper floor, which came down with the fire; while the lower ones belong to the ground floor. A large proportion of the stamped clay envelopes have come into our hands unopened. It would appear that the people who were living in these houses were only able to save their lives and such objects as they could carry, the remainder being left to our times to discover. The disaster, in fact, was a stroke of luck for the archaeologists; for among the burnt buildings are a few which escaped the fire, and in these, in marked contrast to the others, not even the least valuable archaeological object has been found.

The remains show that the Assyrian traders lived in these buildings which they built in Kanes and used some of the rooms as offices and stores, with smaller ones as archive-cellars, and some even for graves and the cult of the dead. The plan of the houses of Level III. does not differ from that of Level II., but the plan and orientation of the houses of Level IV. differ from all the later levels. As the newly-discovered Assyrian tablets are only just being studied and classified, we cannot yet say to what extent they are economic and commercial or legal and literary. The two examples which we show, however, are commercial (Figs. 15, 16). The cylinder-seal impressions on the clay envelopes (Figs. 11-13) introduce to us new material, which from the point of view of the history of art, is very valuable. Beside the Assyrian and the local styles, the Syrian and Old Babylonian styles are well represented. And it is possible to detect in these examples features of the Hittite art of later periods, such as the god types, animal types, altar and vase shapes and examples of other specific symbols. The fact that so many impressions of seals adapted from the art of

*(Continued below, centre.)*



FIG. 7. ROOMS FROM LEVEL II. OF THE "KARUM": THIS LEVEL OF BUILDING WAS DESTROYED IN ANCIENT TIMES BY FIRE, AND IN CONSEQUENCE, OWING TO ITS ABANDONMENT IN A HURRY, IS EXCEPTIONALLY RICH IN INTERESTING REMAINS.



FIG. 8. WITH ITS POTS, STOVES AND VESSELS LEFT JUST AS WHEN OVERTAKEN BY FIRE 4000 YEARS AGO: A ROOM OF LEVEL II. SEE FIG. 17 FOR DETAIL OF THE HEARTH.

*Continued.]*

(Fig. 6); the pairs of embroidered boots (Fig. 20) (which were used for libations and are always found in the archives); and pairs of figures of horses running. The material called Hittite by Anatolian archaeologists was, in fact, created much earlier than the foundation of the old Hittite Empire (1650 B.C.), and attained its final state of perfection during the period of the Assyrian colonists. Among the most vivid examples found here of the art, which later (under the Hittite Empire) reached a brilliant level in Inner Anatolia, are stamp seals with lion, bull and eagle designs; earthenware containers with the sun symbol; and small lead statues of a Hittite god in a short, decorated dress, wide belt, beard, sharp-pointed head-dress and with a mace in his hand (Fig. 27); and human representations in terra-cotta (Fig. 5). Many of the pots and pans made of bronze, silver, gold, lead and precious stones, scales, weapons, small animal statues and decorative objects, were placed under the floors of the

houses as presents to the dead and in the earthenware sarcophagi which stood in the courtyards. If we ignore the script, the language and an important collection of cylinder-seal impressions, we find that in the "Karum" of Kanes, which with its streets, squares and system of offices and archives appears to us as a definite town, the colonists, just like the natives of the locality, used the religious and domestic objects made at the time in Anatolia and brought with them not one single Assyrian object. All the buildings are made in the native technique to suit the Inner Anatolian climate and building materials; and the dead were buried according to the Anatolian customs, about the inner meaning of which, however, we know very little. In fact, if it were not that we find in this colonist town, named Karum in the Assyrian, the Assyrian cuneiform script, the Assyrian language and cylinder-seal impressions, there would not be anything to distinguish it outwardly from a purely Anatolian town.



FIG. 9. A VASE FROM LEVEL III., VIEWED FROM THE BASE—SEE ALSO FIG. 10. SUCH VASES, WITH GEOMETRICAL MOTIFS, ARE COMPARATIVELY RARE AT THIS EARLY LEVEL.

*Continued.]*

the Third Dynasty of Ur and especially of King Ibi-Sin have been found, is of importance. This season, for the first time, the originals of cylinder seals have been found. The most beautiful and the most perfect examples of Anatolian vases of the period of the Assyrian colonists have been found in this site (Figs. 19, 22). As regards technique and shape there is no difference between the vases of Level II. and Level III. But the vases with geometrical motifs and painted bird designs (Figs. 21, 24, 25) which occur on Level II. decrease in number in Level III. (Figs. 9, 10), their place being taken by hand-made Cappadocian vases. The pottery of Level I. is slightly coarser and gradually new forms take the place of some old ones (Figs. 2, 3). Among the characteristics of this level is the "Tree of Life" motif on the vases and the human figure in relief. Although the hand-made painted vases of Level IV. have been found together with the unpainted wheel-made ones, the majority still consists of monochrome Hittite pottery. Among the most beautiful objects made of terra-cotta during the era of the colonists are Hittite vases; drinking-cups in the shapes of bulls (Fig. 4); lions (Figs. 26, 28); rams

*(Continued above, right.)*



FIG. 10. THE VASE, SHOWN IN FIG. 9, SEEN FROM THE SIDE: THIS TECHNIQUE IS MUCH COMMONER AT THE LATER LEVEL II., EXAMPLES BEING FIGS. 21, 24, 25.



# COMMERCIAL RECORDS OF FOUR THOUSAND YEARS AGO: ASSYRIAN ARCHIVES.

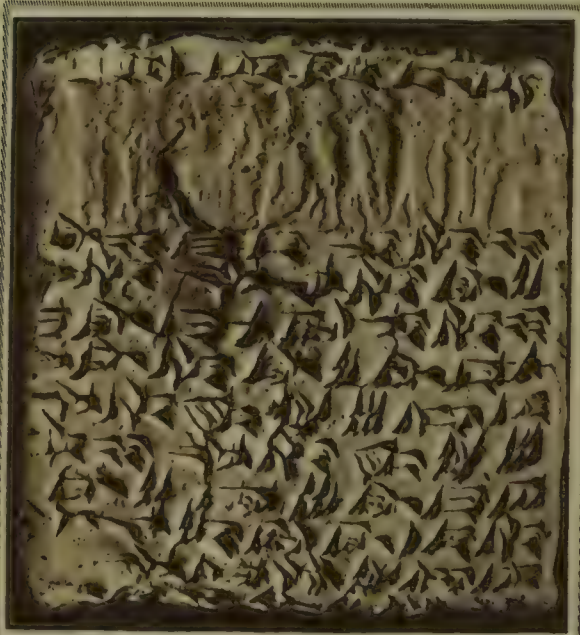


FIG. 11. A CLAY ENVELOPE WITH CYLINDER SEAL IMPRESSION, FROM LEVEL II. THE SCRIPT IS THE OTHER WAY UP FROM THE SEAL IMPRESSION.



FIG. 12. ANOTHER CLAY ENVELOPE OF THE SAME GROUP AS FIG. 11. THE HUMAN DETAILS IN THE SEAL ARE OF CONSIDERABLE INTEREST.



FIG. 13. ANOTHER CLAY ENVELOPE. THE SEAL IMPRESSIONS IN FIGS. 11-13 CONTAIN SYMBOLS COMMON IN LATER HITTITE ART.

ON the preceding pages Dr. Tahsin Özgüç, of the Turkish Historical Foundation (Türk Tarih Kurumu), tells the story of his second season's excavations of the "Karum" of Kanesh, a small and limited area near the great mound of Kültepe, in Central

[Continued below, centre.

Continued.]

Hittite Empire); but the trade-centre, while using the Assyrian language and script and compiling elaborate records and correspondence in the cuneiform script, otherwise followed all the local customs, used local materials and employed local art forms.



FIG. 14. AN INTERESTING FIND AT LEVEL II: A LARGE EARTHENWARE VESSEL, CONTAINING FORTY TO FIFTY INSCRIBED TABLETS.

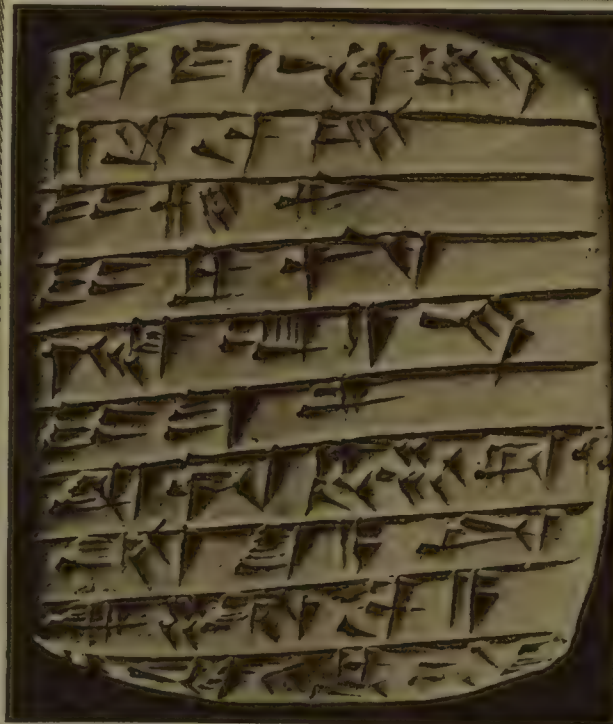


FIG. 15. ONE OF ABOUT 1000 CLAY TABLETS DISCOVERED IN THE "KARUM" OF KANESH, PRINCIPALLY AT LEVEL II.

Continued.]

Anatolia. This "Karum" was a trade-centre for the large adjacent town of Kanesh and was of much shorter historical duration. Its period is, roughly, the early second millennium, B.C. As Dr. Özgüç points out, this trade-centre was purely Assyrian in the midst of an Anatolian culture (which later became the

[Continued above, right.



FIG. 16. ANOTHER INSCRIBED TABLET. ALTHOUGH THIS MATERIAL IS NOT YET STUDIED, THIS, LIKE FIG. 15, APPEARS TO BE A COMMERCIAL DOCUMENT.



FIG. 17. A HORSESHOE-SHAPED HEARTH FROM LEVEL II, OF THE "KARUM"—SEE ALSO FIG. 8. THE VARIOUS POTS ARE SHOWN LYING IN SITU, AS FOUND.



FIG. 18. WITH POTS AND DISHES STILL LYING BESIDE THE OVENS: A ROOM OF LEVEL II, WHICH WAS ABANDONED OWING TO DESTRUCTION OF THE TRADING CENTRE BY FIRE.



POSSIBLE ORIGINS OF  
A PROTO-HITTITE CULTURE:  
POTTERY AND SOME  
FIGURINES.



FIG. 19. ONE OF THE MOST BEAUTIFUL AND PERFECT ANATOLIAN POTS OF THE AGE OF THE ASSYRIAN COLONISTS. A SPOUTED AND HANDLED JUG OF RED SLIP WARE.



FIG. 20. WITH EMBROIDERY SIMULATED BY DARK PAINTING ON A LIGHT GROUND: A POTTERY BOOT USED IN LIBATIONS.

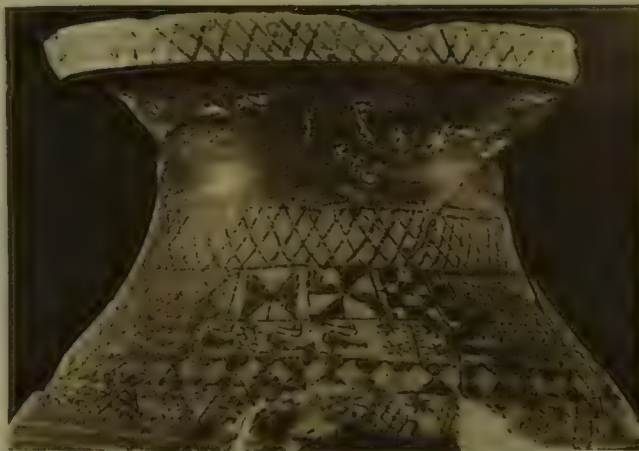


FIG. 21. DETAIL OF A VASE FOUND IN LEVEL II.: THIS FALLS IN THE LARGE GROUP WITH GEOMETRIC DESIGNS AND ALSO BEARS A ROW OF BIRD FIGURES.

ANATOLIAN ART OF  
THE SECOND MILLENNIUM:  
RELICS OF AN ASSYRIAN  
COMMERCIAL OUTPOST.



FIG. 22. A VASE OF STRIKING FORMATION, OF THE SAME PERIOD AND GROUP AS THE JUG IN FIG. 19. THIS IS ALSO OF RED SLIP WARE AND IS EXCELLENTLY PRESERVED.

AS Dr. Özgüç states in his article on pages 68-69, the art forms found in the Assyrian trade colony of Kanis are purely Anatolian in form and may be considered as the origins of the later Hittite culture. The sudden destruction of the colony by fire at one period has resulted in a great number of objects being preserved, and many of them—notably

[Continued opposite.]

[Continued.]

Figs. 4, 5, 6, 20, 23, 26, 27 and 28—are of very great artistic interest. Some in particular (Figs. 5, 6, 26, 28) show an extraordinary liveliness—almost wit—in their modelling. The pottery boot (Fig. 20) is perhaps especially interesting. In the first place it differs hardly at all from boots still worn in the district; the little models are found in pairs, always in archive rooms; and it would appear that they were used for libations.



FIG. 23. AN OBJECT OF GREAT INTEREST AND BEAUTY FOUND AT LEVEL II.: A POTTERY CUP IN THE FORM OF A SNAIL SHELL, PAINTED GEOMETRICALLY.



FIG. 24. A THREE-HANDLED SPOUTED JUG, WITH INCISED GEOMETRIC DESIGNS. THIS, WITH FIGS. 21 AND 25, IS TYPICAL OF LEVEL II., BUT THE TYPE IS ALSO FOUND IN THE EARLIER LEVEL III.



FIG. 25. TWO TYPICAL SPOUTED JUGS, WITH PAINTED GEOMETRIC DESIGNS, FROM LEVEL II. THE SMALL BASE RECALLS FIGS. 9 AND 10.



FIG. 26. A VASE IN THE FORM OF A LION: THIS, WHICH IS MODELLED WITH GREAT VIVACITY, IS OF CREAM POTTERY WITH DESIGNS PAINTED IN BROWN, AND CAN BE COMPARED WITH FIG. 28.



FIG. 27. A SMALL LEAD STATUE OF A HITTITE GOD WITH DECORATED DRESS AND POINTED CAP.



FIG. 28. A LION-SHAPED VASE IN A REMARKABLE STATE OF PRESERVATION. ONE OF THE FINEST OBJECTS FOUND OF THE PERIOD OF THE ASSYRIAN COLONISTS. RED SLIP.





If your mind works in the same way as mine, you will, on various occasions, have experienced a certain irritation at the apparent incoherence with which the story of the development of porcelain manufacture in the Western world unfolds itself. So many factories in so many countries were started



FIG. 1. AN EXAMPLE OF THE EXTREMELY RARE, SO-CALLED "MEDICI PORCELAIN": A DISH BEARING A FINELY-DRAWN FLORAL MEDALLION IN UNDERGLAZE BLUE. C. 1580.

The so-called "Medici porcelain" was made in Florence as early as the last half of the sixteenth century. Its translucence is due to an admixture of glass, and therefore its name is a misnomer.

By Courtesy of Sotheby's.

and then faded away or were swallowed up, so many apparently worth-while experiments failed, and so great a multitude of place-names have to be relegated to their appropriate position both in time and on the map, that it requires more than ordinary attention if one is to find one's way through the labyrinth and emerge without a headache. It is, for example, extraordinary that a so-called porcelain, known as "Medici Porcelain" (it was manufactured under the patronage of Francesco Maria di Medici), was made in Florence as early as the last half of the sixteenth century. Its translucence is, in fact, due to an admixture of glass, and therefore its name is a misnomer, but the few specimens that remain are of exceptional beauty. The last one I saw was in the Ashmolean; another (Fig. 1) came up for sale at Sotheby's in the Paget Collection last October. There it is, with its finely-drawn floral medallion in the centre, and its border of flower sprigs painted in underglaze blue, preceding the discovery of both soft-paste and hard-paste, or true porcelain, by many generations, and then this particularly intriguing experiment ends in a blind alley. We have to begin all over again. So we do with other and far less noble manufactures—for example, the robust dark-brown stonewares which were made at Nottingham at the beginning of the eighteenth century—very English these and unpretentious, but with a good sense of form; you can be sure that their makers had an instinctive feeling for material. Fig. 2 is a worthy example—indeed, a famous one, for it is the earliest dated piece known, and commemorates the mayoralty of Samuel Wilkinson

## A PAGE FOR COLLECTORS.

### NOTES ON CERAMICS.

By FRANK DAVIS.

and Sarah his wife for the year 1700. The rich dark brown of this Nottingham stoneware is agreeable enough, and many of the bowls—their shapes apparently echoing those of contemporary silver pieces—have real dignity, but the manufacture soon came to an end, possibly because even the allegedly sober-minded English preferred gayer colours, and the local pottery could not, or would not, adapt itself to the market. Yet what could have been more colourful than the characteristic product of Nottingham two hundred and more years previously—those carvings in alabaster which for a period of fifty years or so made the name of the Nottingham school of sculpture famous and respected all over Europe? But that, too, like so many other minor glories, faded away. It must be confessed that if one looks at Europe as a whole, England makes no outstanding contribution to the history of ceramics until quite late in the eighteenth century, and then, in a severely practical way. To the collector, the products of the individual potteries are naturally of absorbing interest; but it was the ingenious, forceful, industrious Wedgwood and a few other great men of business who really founded the industry as we know it, and, in so doing, conferred lasting benefit upon the nation. To standardise a type of china which could be good to look at and at the same time support hard usage is no mean achievement, but that great advance brought with it a certain lack of individuality which renders the earlier experiments more obviously exciting. Perhaps the last two photographs will serve as well as any others to illustrate the point, for they belong to a world of make-believe into which the cares of this sad vale of tears are not allowed to enter, and where everyone is in a holiday mood. Mr. W. B. Honey, in his latest survey, "European Ceramic Art," quotes the delightful advice given to the great factory at Vincennes by Hulst, its artistic adviser, which seems to me to sum up the principle involved with remarkable felicity: "*Gentillesse, variété, nouveauté*," says Hulst, "*doivent être sa devise. Qui dit gentillesse dit choses légères. On ne lui demande que éternuements de son génie, semblables à ceux d'une jolie femme; c'est à dire, rianls et agréables*." There you have it—porcelain figures should be smiling and agreeable, like the sneezes of a pretty woman. And so they are at this time (1750), and not only at Vincennes, but all over Europe, from the Danube to the Severn; with princelings eager for the profit and glory to be derived from the factories

of Fig. 4, together with the lady, turned up in a recent sale at Sotheby's—Worcester pieces until then unrecorded. The Chelsea factory started about 1745, and its products were, of course, soft-paste—no doubt the technique was learned from French potters. The mark for the first five years is an incised triangle. From 1750 to 1753 there are (1) an anchor in relief on an oval pad, or (2) the same mark outlined in red, or (3) an anchor in blue. 1753-1758, red anchor; 1759-1770, gold anchor. After 1770 Duesbury of Derby owned the works until, in 1784, the undertaking was absorbed in the Derby enterprise.



FIG. 2. THE OLDEST DATED EXAMPLE OF NOTTINGHAM STONWARE KNOWN: A POSSET-POT INSCRIBED "SAMUEL WILKINSON AND SARAH HIS WIFE, MAYOR AND MAYORESS OF NOTTINGHAM 1700."

"The rich dark brown of this Nottingham stoneware is agreeable enough, and many of the bowls... have real dignity," writes Frank Davis in the article on this page.

By Courtesy of the Nottingham Castle Collection.

The Worcester factory began in 1751, and in its early days (which are the only ones to concern us here) the normal mark is a small crescent, sometimes a "W". There are also amusing imitations of Oriental marks, and of those of Chelsea, Sèvres and Tournai,

and of Meissen (the crossed swords of Saxony), the most famous of all the European porcelain factories. No doubt contemporary buyers were suitably impressed. The first mention of figures being made at Worcester occurs in the Factory's Sale Advertisement of 1769. These two figures then are later—but not much later than that. How dull marks are unless they are put out to deceive!—as unconvincing by themselves as a painter's signature; moreover, by no means all authentic English porcelain figures bear marks. Style, colour, quality are far more important guides. Worcester, for all its virtues in other directions, started late with figures, and to me comparison between Figs. 3 and 4 is interesting. The Chelsea piece has a suavity about it, a series of flowing curves, which



FIG. 3. FROM THE CHELSEA FACTORY, C. 1755: A SEATED PIERROT WITH PIPE AND DRUM.

This Chelsea piece, writes Frank Davis, "has a suavity about it, a series of flowing curves, which make it into a compact whole."

By Courtesy of the Cecil Higgins Museum, Bedford.



FIG. 4. ENDOWED WITH A "GAUCHE AND STILTED AND WHOLLY ENDEARING INANITY": A PAIR OF WORCESTER FIGURES, C. 1770.

Comparing these Worcester figures with the Chelsea Pierrot, Frank Davis writes that they "exhibit an entirely different kind of charm—a gauche and stilted and wholly endearing inanity." [By Courtesy of Sotheby's.]

under their patronage. The glory was often ephemeral and the profits non-existent, but out of all these luxurious experiments—apparently so frivolous and leading nowhere—evolved modern techniques which in due course made possible the myriad uses of porcelain in the world to-day, with the china-clay industry of Cornwall described in *The Illustrated London News* of December 31st last as its basis. One is reminded of the old story of the toast to pure mathematics—"and may it never be of the slightest use to anybody!"—but it was, and is. Here are three pieces of agreeable nonsense. Fig. 3 is from the Chelsea factory of about the year 1755. The sporting gentleman

make it into a compact whole. The two Worcester figures exhibit an entirely different kind of charm—a gauche and stilted and wholly endearing inanity. The excellent Hulst would surely have approved of the Pierrot—he would have raised an amused eyebrow at the sporting pair from Worcester—he might have approved of the pretty convention of the flowering may bushes at the base of both figures, but the large gilt flowers on the lady's dress would have seemed to him provincial. Needless to add that photographs cannot recapture the soft bloom of this early porcelain, nor the harmony of puce, yellow, mauve, gilt and green. For these I have to ask you to exercise your imagination.



## AN ENGLISH GENIUS VIEWS ENGLAND: GAINSBOROUGH AS A LANDSCAPE ARTIST.



"LANDSCAPE—SKETCH FOR THE OIL PAINTING 'THE BRIDGE'." (NATIONAL GALLERY NO. 2284.) (Black and white chalk and wash on buff paper. 10 by 13½ ins.)



"LANDSCAPE, WITH BUILDINGS, TREES AND A FIGURE": BY THOMAS GAINSBOROUGH, R.A. (1727-1788). (Black and white chalk, with brown and black wash. Varnished. 8½ by 11½ ins.)



"LANDSCAPE, WITH TREES, DISTANT PLAIN AND HILLS." CAT. NO. 399 IN "GAINSBOROUGH'S LANDSCAPE DRAWINGS," BY DR. MARY WOODALL. (Black and white chalk on toned paper. 9½ by 12½ ins.)



"LANDSCAPE, WITH TOWER, TREES AND FIGURE": REPRODUCED IN MICHAEL AYRTON'S "BRITISH DRAWINGS," AND CAT. NO. 73 IN "GAINSBOROUGH'S LANDSCAPE DRAWINGS," BY DR. MARY WOODALL. (Black and white chalk on grey-green paper. 7 by 8½ ins.)



"LANDSCAPE, WITH TOWER, TREES, ONE FIGURE MOUNTED AND TWO WALKING." (Black and white chalk, with wash. Varnished. 7½ by 11½ ins.)



"LANDSCAPE—A MAN ON HORSEBACK DRIVING COWS DOWN A ROCKY LANE PAST SOME TOWERED BUILDINGS." (Oil on paper. Varnished. 8½ by 12 ins.)

Thomas Gainsborough's gifts as a landscape artist equal, if they do not excel, his achievements as a portrait painter, and he was always happy to acknowledge that his genius had been nurtured on the Suffolk scenery with which he was surrounded in his childhood and youth. It is true that in his early landscapes the influence of the great Flemish school may be discerned, but, as time went on, he took his inspiration direct from Nature as she is displayed in our own country. The landscapes which we reproduce on this page are now on view at the exhibition "From Gainsborough to Hitchens," at the Leicester Galleries. It consists of the large and important collection formed by Mr. Howard Bliss, and will continue until February 2. Mr. Bliss is

catholic in his taste, and the works exhibited include drawings and paintings by Gainsborough (1727-88), Turner, Sickert, Forain, Rouault, Gotlib, Matthew Smith, Louis Le Brocqy and Ivor Hitchens, so the sequence represents this country and the Continent and ranges from the mid-eighteenth century to the present day. The drawings which we illustrate include several reproduced by Dr. Mary Woodall in her "Gainsborough's Landscape Drawings," and all are of the highest quality. The oil painting reproduced is illustrated in Roger Fry's "Reflections on British Painting," and was shown at the Gainsborough exhibition in aid of the Royal Northern Hospital at the late Sir Philip Sassoon's house in 1936.



## NOTES FOR THE NOVEL-READER.

## FICTION OF THE WEEK.

IF the novels this week have not much power, in compensation one and all are very agreeable. "Prairie Avenue," by Arthur Meeker (Michael Joseph; 10s. 6d.), is a portrait of Chicago in its heroic age—not, fortunately, in the horny-handed or epic style, but with a flavour of Edith Wharton. We are among the lords of the expansion and their ladies, whose brand-new castles, of mushroom growth and wildly varied inspiration, make up "the sunny street that holds the sifted few." The lords have not entirely shed their primeval ruggedness—old man Harper, for example, the kitchen testifies, is common as dirt. "Twas only a few years ago his wife had to send him to dancing school to learn him to take off his hat in the parlour an' not to eat his victuals with his knife." Even so, they are an aristocracy by right of conquest and native vigour; while their ladies are queens of fashion in its stateliest guise.

We observe the social scene through Ned Ramsay, who was born into it, then whisked away by Mr. Ramsay's love of speculation and travel. Ned has been accustomed to roving Europe with Papa and Mamma, now in gilded circumstances, and again on the verge of seclusion—such is the result of an addiction to bulls and bears. So, on his first long visit to the Avenue and the Hiram Stacks, he has a wider background of experience than most boys of twelve.

Yet he is often puzzled, too. There is something enigmatic about Aunt Lydia, that Junoesque and scented vision, with her unflagging smile. She is good-natured, but aloof; and ladies don't often call on her; and gentlemen call every night. She entertains them in her own parlour, while Uncle Hiram goes to the club, or off to bed. Her only woman friend is Mrs. Kennerley, the wife of the Grocer King. And "Aunt Corinne" is not well-liked, either; she is queer, flighty, and has "spells"—indeed, from whatever cause, there seems a blight upon the whole family. But they are very grand, and very thick with the Stacks. Sonny, a nervous, charming little boy, is the declared lover of the placid, pigtailed Almira Stack; and as for Ned, he falls in love at once with Celia Kennerley, a perfect little ice maiden.

The tragic death of Uncle Hiram cuts short his stay. Only Ned could have explained it, but he never does; nor, somehow, does it change his attitude to Aunt Lydia. Thenceforth, he loves Chicago as his home: and every ten years or so comes drifting back from exile to the old house, and its serenely hospitable goddess. And for decades Celia remains his *princesse lointaine*. But at last she fades, and all the splendours of the Avenue fade away. The lords are dead, their mansions are being torn down; their sons are lesser men by far. Aunt Lydia, who has refused to budge, expires tranquilly, breathing at the end of her life's simple secret—"Put money in thy purse."

It is a leisurely and charming book, and has the real flow of time, reducing tragedy and scandal to small account. And Ned, the diffident sophisticate, is extremely likeable.

"The Green Leaves of Summer," by Oriol Malet (Faber; 10s. 6d.), is a kind of fairy-tale, a pattern of dreams come true. The dreamers are mostly children, or the very young. There is Henrietta, sulky with frustration, longing to act; and Pippit, Cinderella of the stage, exploited by Monty Mortimer; and Nicholas, who wants to get away from his American aunts; and lovely, simple-minded Lucy, caged by her jealous mother; and Serena, who has grown up at the Academy of Dramatic Art—the goal of Henrietta's and of Pippit's dream—yet can't think what to do with her life. And there is a ghost-child, young Oliver, who was killed in Germany but still haunts his father's house. And then the grown-ups: Paul and Kristl, refugee cousins, and Robin Fanshawe, brooding on his scarred face. And for all of them a happy ending. The younger ones—Nicholas and Henrietta jointly, Pippit by herself—try running away; it might not often answer, but it does here. Lucy, with great originality, turns into a poltergeist—a real poltergeist, which crows her mother from the first rap. Meanwhile, Serena lays the ghost of Oliver, falls in love with him—then luckily transfers her interest to Robin Fanshawe. And so with everyone; before the first leaf is off the trees, they all have their hearts' desire.

It may be sentimental, and indeed it is. But it is nice all the same—gay, humorous and chatty. And the children have a good deal of life in them.

"The Man Who Ate the Phoenix," by Lord Dunsany (Jarrolds; 9s. 6d.), is also very nice; and retains that quality, whether the stories are good or not so good. I liked the Irish ones best. About the phoenix-eater there are ten, a whole little book. Perhaps the phoenix, in reality, was a golden pheasant; but Rathallen christened it the phoenix, and to Paddy O'Hone, at least in combination with excitement and alcohol, it gave strange powers. He began to meet leprechauns, banshees and the like; and with a little pumping, he would talk away about these adventures. And most surprising talk it was, full of poetry and the true Irish charm.

The Irish stories always come off. But Lord Dunsany ranges far and wide—he is a specialist in travellers' tales, and the tall story in particular. And any spark of an idea will do—it is on paper as soon as thought of. It may turn out the briefest anecdote—and very neat it may be, as in "The Chess-Player, the Financier and Another." No one can invent so easily and hit the mark every time. But even when the story falls short, we have the charm of manner to console us and keep us company.

In "The Case of the Purloined Picture," by Christopher Bush (Macdonald; 8s. 6d.), Ludovic Travers has gone down to East Anglia to stay with his cousin Bernard, hoping for a little golf. But he is soon immersed in antiques and crime. Both he and Bernard have a passion for antiques, and know a good deal about them; and at the moment Wharton of the Yard is chasing a gang of thieves who have been stealing valuables from country churches. Once, Travers and his wife almost saw it done. And the man they had a glimpse of on that occasion proves to be the son of an antique dealer in the neighbouring Helmsbury. Travers hears all about these Corbitts, and their feud with Councillor Drew. More disquietingly, he sees a picture stolen from a church in his cousin's hands. Then Drew is murdered, and the story begins in earnest.

It is a solid problem, capably handled, but rather graceless in its masculinity.—K. JOHN.

## BOOKS OF THE DAY.

## TRAVELLERS' TALES.

IN this batch of books on travel the authors are dealing with widely different scenes and even widely differing eras—ranging from East Africa of fifty years ago to the comforts of mechanised travel to-day. But the authors have one thing in common—the capacity for wonder and the ability to convey it, which is essential if a travel book is not to be a catalogue or a brochure. Most fantastic of them is "Karamojo Safari," by W. D. M. Bell (Gollancz; 16s.). Mr. Negley Farson, in his introduction, says of Mr. Bell: "I was surprised to find he is still alive; his name is such a legend in Africa. Whenever you start to talk about elephants, his name comes up: he is synonymous. His first name has long ago been replaced by the name of the wild territory he hunted them in." Mr. Bell

went out to East Africa as a twenty-year-old in 1897—at a time when, although the "Grab for Africa" was officially over (that is to say, to use his own words, "the map had been officially coloured"), there were vast areas which are now fairly closely settled which had never seen a white man before. Karamojo was one of these, and one cannot help marvelling at the way this youngster, organising and controlling a safari of anything up to 400 people, pushed off into unknown and wild country, shot fabulous numbers of elephant and returned a year or so later, not merely with several thousand pounds' worth of ivory, but having become blood-brother to one of the most important native kings and unofficial law-giver and suppressor of tribal killings and slavery in a vast area where to suggest that these things weren't really done would previously have seemed but a quaint eccentricity to the inhabitants.

Although fifty-three years is no long period in the eye of history, yet the East Africa of pioneers such as Mr. Bell and the East Africa of to-day are almost as different as, say, the Cotswolds in Romano-British times and Gloucestershire in 1950. The vast changes caused by mechanical "progress" have abolished pioneering in many "jungly" areas of the world. I can just remember my English Nannie being taken ill about eleven o'clock one morning as we went down the Indus in a "house-boat." By eight that evening she was dead—of cholera. By dint of arranging relays of messengers on horseback and strenuous efforts to get to a landing-place-cum-railhead, medical aid was obtained—a half-trained native apothecary arrived twenty-four hours later. It can scarcely have been an agreeable experience for my parents.

It is a sense of gratitude to those who pioneered the world which is the underlying theme of Mr. Henry Longhurst's new book, "You Never Know Till You Get There" (Dent; 16s.). "Wherever I have been," he writes, "white men have always trodden before. Indeed, the reader will more than once be invited to stop and lift his hat to the memory of these men who, on almost every strategic rock and island and at the mouths of the great rivers of the world, contrived to build the vast cities and harbours so many of which now seem to be fast disintegrating." The travels (almost entirely by air) which form the subject of this book arose out of a casual conversation in the Library of the House of Commons when he was a Member, the actual words being: "I say, you don't want to go to Persia, do you?" That, in my opinion—and I speak from similar experience—is how journeys should begin. Mr. Longhurst went to Persia—and also on a similar off-hand invitation went on to China via Burma and Singapore. Wherever he went he noted shrewdly, and has recorded with wit the incidents he observed, and has related them to the background knowledge of an educated and already widely-travelled man. I can thoroughly recommend this book.

Another travel book by another journalist is "After These Many Quests," by L. Marsland Gander (Macdonald; 15s.). Mr. Gander became one of the most distinguished of war correspondents in the last war and his despatches to the *Daily Telegraph* were models of reporting. A large part of this book is taken up—very naturally—with his wartime experiences, which included the tragedy of the overrunning of Leros and the airborne crossing of the Rhine, which he made in a glider which broke its back on landing. Indeed, very often for war correspondents (if they did their job with the pertinacity of Mr. Gander) reporting was "the image of war with all the danger." Mr. Gander was the first radio and the first television correspondent in these islands—and amusingly he writes, not merely of how he got the job in the beginning but of the early days of 2LO and the experimental Mr. Baird. Throughout Mr. Gander remains an excellent reporter, and if he reports only what he sees, without delving too deeply into the political or economic meaning of it, we should be the last, in a General Election year, to complain. This is open-cast mining, but none the less effective for that.

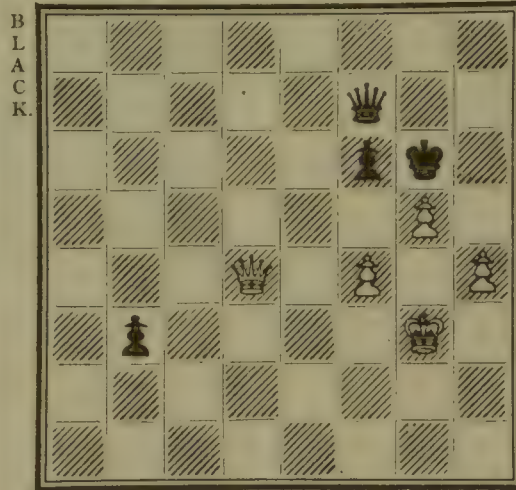
The Colonial Office from Joe Chamberlain to the late Lord Lloyd, who became Colonial Secretary in 1940, was regarded either as a dignified pasture into which elderly politicians could be turned out to graze or a jumping-off ground for young politicians in a hurry to get on to better things. Neither type were likely to do anything positive which would imperil their peace, on the one hand, or their careers on the other. It was not surprising that it became a superbly stuffy institution peopled by a race of "abominable no-men" whose capacity for obstruction was the envy even of the Treasury between the wars. In the few short months before his tragically early death, Lord Lloyd stirred up the dust of ages, set elderly administrators skipping like young rams and brought a gleam into the eyes of the younger men. I am delighted to see that the dust has not settled. For Mr. Harold Ingrams, in "Seven Across the Sahara" (John Murray; 18s.), reveals that when he was appointed Chief Commissioner of the Northern Territories of the Gold Coast, the Colonial Office not merely permitted, but encouraged him to go there "by the back door," i.e., by car across the Sahara. As a result, with Mrs. Ingrams, three young ladies and two little girls he made this arduous journey, all packed into the one car. The result is a delightful travel book, intelligent, cultivated and with many shrewd comments on "policy matters." Hats off to Mr. Ingrams—and the Colonial Office.

I have only space to mention the existence and the excellence of "The Golden Land," by Julian Mockford (Black; 12s. 6d.), but it will please those who know South Africa as much as it will stimulate the appetite of those who have not yet been to that fascinating third of a continent.

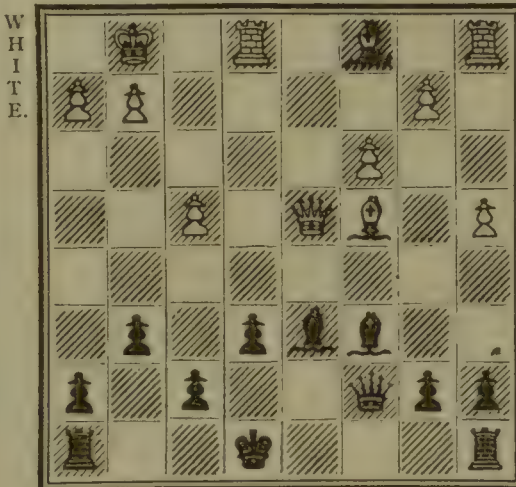
E. D. O'BRIEN.

## CHESS NOTES.

By BARUCH H. WOOD, M.Sc.



This position arose in a correspondence game. I (White) had been a pawn up for a long time, but in this type of position such an advantage counts for very little; as White advances his pawn he opens up the field behind his own king, so that perpetual checks to the latter become almost unavoidable. Here, however, the picture changed, and I won by . . . well, can you find it? (See below.)



The second position is from a game in the City of Birmingham championship. My opponent (White) is threatening my unprotected king's rook; if I castle on the king's side, the black squares around my king are very weak, and if I castle on the queen's side, he can capture my queen's rook's pawn. However, I did castle queen's side; can you find how I should have answered 2. QxP?

First diagram: 1. P-R5ch KxP

By 1. . . K-Kt2, Black could have extended the game, but only by a few moves; White's pawns are now mobilised, and he continues with 2. P-B5; if now 2. . . QxP; 3. QxPch wins by force. White must play with absolute accuracy, and it is instructive to work out the variations.

2. P-B5! Resigns.

What a surprise! Black is mated in, at most, three moves. If 2. . . PxP; 3. Q-R8ch and mate next move. If 2. . . KxP; 3. Q-KB4ch, K-R4; 4. Q-KR4 mate. By playing 2. . . Q-QB2ch first, Black can prevent this mate, only to allow another: 3. K-R3, KxP; 4. Q-Kt4ch, K-R3; 5. Q-Kt6 mate.

Second diagram: 1. . . O-O-O 2. QxP?

This move would actually have lost a piece:

2. . . B-Q4

With the double threat of 3. . . BxB, and 3. . . B-B4ch winning the queen. So White might try

3. Q-R8ch, K-Q2; 4. B-Kt5ch, K-K2

and it is all over; White has got his bishop out of danger, but his queen is well and truly trapped;





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Lovers of architecture and lovers of Italy must all have felt great concern at the news published on December 29 that serious anxiety was felt for the condition of parts of the great Duomo which forms the heart and dominates the city of Florence. The most immediate danger, it is said, is in the lantern which crowns the great dome, both of which are Brunelleschi's work, but weaknesses have also appeared in other parts of the structure, including the great Campanile which Giotto built and of which the shadow can be seen falling across the dome in our photograph; and also in the Baptistery. Professor de Angelis d'Ossat, the

Italian Director-General of Antiquities and Fine Arts, visited Florence and after consultations advised immediate action to strengthen the lantern. The other weaknesses were also examined and discussed. The great Cathedral, Il Duomo, or La Cattedrale di Santa Maria del Fiore, was decreed by popular vote in 1294. The first architect was Arnolfo di Cambio, who died in 1301. After 1331, Giotto, Andrea Pisano, Talenti, and others were employed. In 1418 Brunelleschi won the competition for the dome and also designed the lantern, which was completed after his death. The cathedral was consecrated in 1436.





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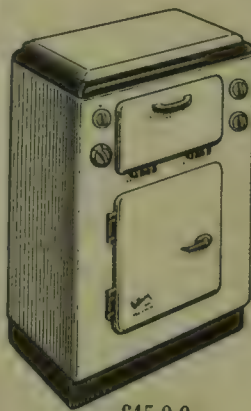
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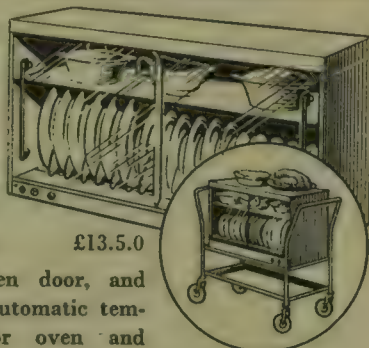
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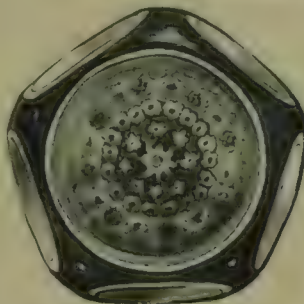
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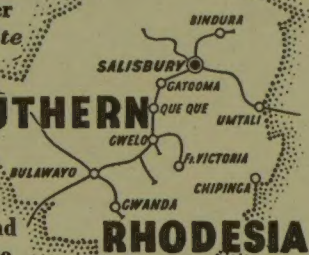
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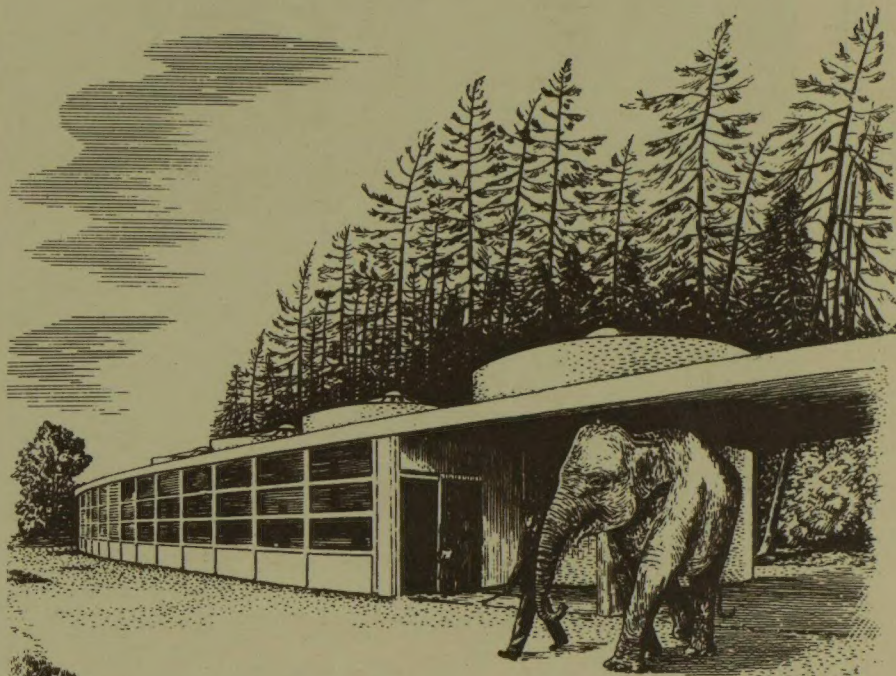
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	CUTLERY, HARDWARE, IMPLEMENTS	£471,000
	ELECTRICAL GOODS & APPARATUS ...	£959,000
	MACHINERY ... ..	£1,915,000
	POTTERY, GLASS, ABRASIVES, ETC. ...	£472,000
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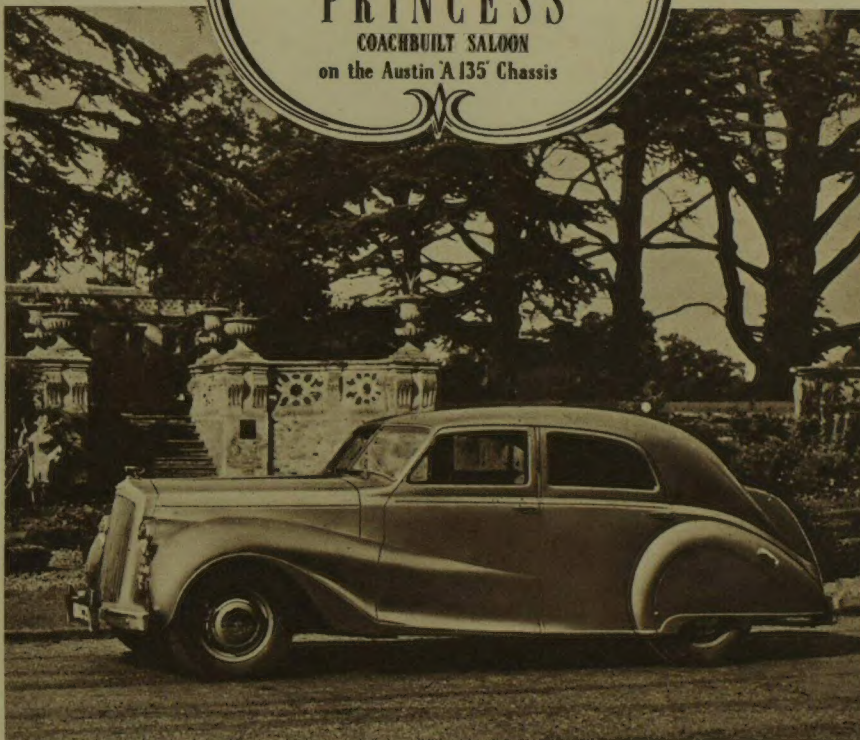
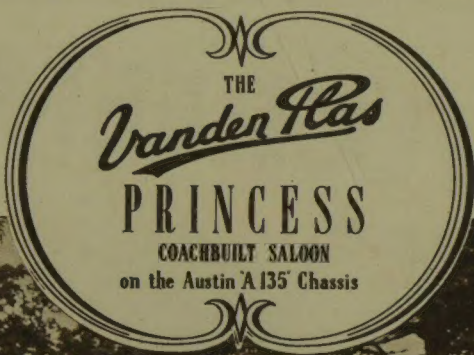


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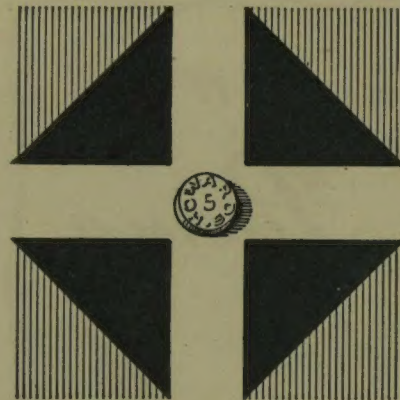


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